

Famous Artists Course for Talented Young People
Famous Artists Schools, Inc., Westport, Connecticut

Section **13** Fashion art and cartooning

Guiding Faculty

Albert Dorne, Founder
[1904-1965]

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Fred Ludekens
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Bob Peak
Tom Allen
Lorraine Fox
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Ben Shahn
Doris Lee
Dong Kingman
Arnold Blanch
Adolf Dehn
Fletcher Martin
Will Barnet
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Milton Caniff
Al Capp
Dick Cavallii
Whitney Darrow, Jr.
Rube Goldberg
Harry Haenigsen
Willard Mullin
Virgil Partch
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Fashion is news

Men and women who illustrate current styles are creating art which influences thousands of people, every day. Check through any magazine or newspaper — you'll find few pages that don't carry illustrations of the latest fashions.

Creators of new styles depend on artists to present them effectively. Like the designers, fashion illustrators must be aware — not only of the attitudes and spirit of the moment but of future possibilities that will affect their work. As the general point of view alters, so do styles in clothing and in the drawings which advertise them.

When times and styles were quieter, illustrators created a sophisticated female fashion figure which became a standard. She was aloof, languid, tall, very thin. Her gowns were fluid; she looked graceful and romantic. The men in that past wore sober, conventional clothes. In fashion drawings, the male was usually a background figure, a foil for the lovely ladies.

Today, the aloof lady and the retiring gentleman have all but vanished. Male and female figures in fashion illustrations reflect our active, busy generation. Even drawings which show the latest styles for dignified, conservative people stress movement, involvement. Clothes designed primarily for energetic, young people (like those on the facing page) are introduced in drawings as spirited, as zingy, as the styles.

Right now there is no single male or female "ideal" for the fashion artist to dress. The illustrator's only rule is that clothes must be presented in a way that will make people say, "That's for me!"

Styles are publicized mainly in newspapers and magazines, where competition for attention is strong. The fashion artist has to devise ways to make his creations stop and hold the eye.

His success depends on his feeling for design, sense of color, inventiveness, use of dramatic props, and taste.

The sketches on this page show that men and women have always been interested in style. And clothes invariably reflect the times: you can identify every era in history by looking at the styles shown in pictures of the period. The big picture opposite will trigger "Mod" in your thoughts even if you look at it twenty years from now.

Next year, men may be wearing capes and ruffles again. Women may reflect a softer, more gentle spirit in their clothing, as in times past. The one thing you can be sure of is that fashion is *synonymous* with change. Anything can affect styles: admiration for the way a public personage dresses, new discoveries in fabrics, even social protest.

An alertness to what's new, an ability to recognize and feature details of apparel, and (above all!) an interest in styles will help make your fashion illustrations arresting and attractive.



Pennsylvania Dutch pottery dish
Philadelphia Museum of Art



Fashion and the fine arts

Styles in fashion are fleeting, but we know much about the way people dressed and lived in societies which have long since disappeared because some artist working with wood, marble, paint or pottery made permanent the fashions of his time.

More important to you right now is the knowledge that artists always have used costume details to help characterize their subjects. Study the examples on these pages and see what an important tool fashion can be. The lines, the textures, rhythms and patterns of clothing styles (and the colors, too) express mood and movement and personality. Notice also how well the costumes have been incorporated into the overall design or composition. Your own paintings may not become historical documents, but your familiarity with fashion will help define the individuality of the people you paint.

The decorated pottery of the Pennsylvania Dutch of the late 1700's has been compared to ancient Greek vases because both show so well the costumes and attitudes of their times.

Lady in Blue
Philadelphia Museum of Art
Collection of Mrs. John Wintersteen



In this painting of two contemplative lovers, the artist has made excellent use of the folds of the aristocratic gown, which lead our attention to the expressive, almost-touching hands of this Renaissance pair. Note how the artist caught the costume details, including the gentleman's bejeweled garter.



The Two Lovers, German, Swabian School, Ulm
The Cleveland Museum of Art
Della E. and L. E. Holden Funds

See how the dress worn by Matisse's model echoes the curves of the sofa. The artist emphasized the rhythms of the skirt and sleeves to create a design of harmonious flowing curved lines set interestingly against the rigid rectangles in the background.

Minoan Snake Goddess
Courtesy Museum of Fine Arts, Boston



In about 1600 B.C. an unknown Minoan artist fashioned in ivory this now priceless statuette of a snake goddess. He stressed the many V-shaped tiers of the skirt with bands of gold which complement the golden snakes winding round the goddess's arms and create an overall nicely balanced, ornamental shape.

Mrs. Siddons
National Gallery, London

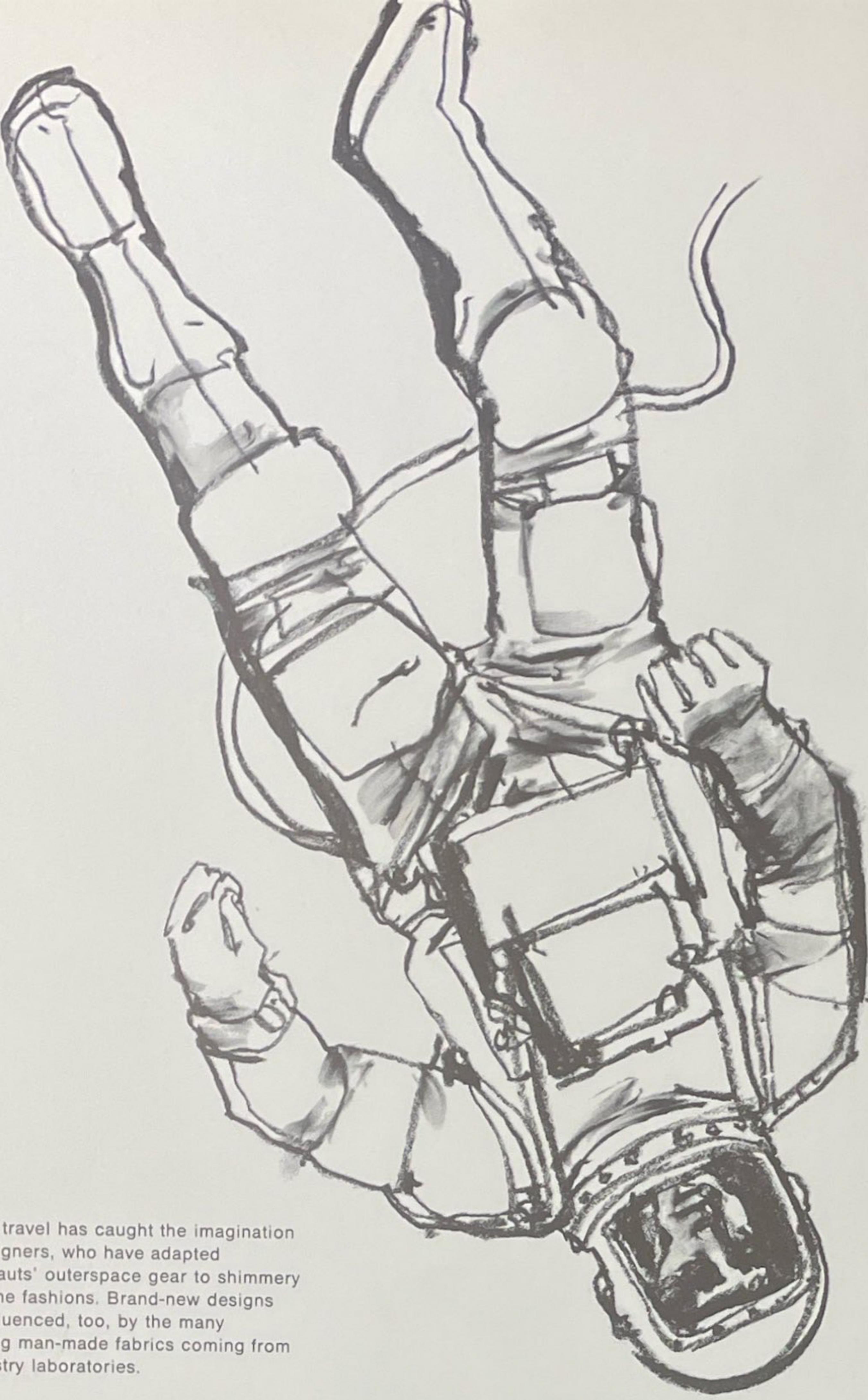


Though this woman has fine features and a dignified air, she would seem quite a different person were she dressed in simple, rough-textured clothing. Gainsborough has emphasized the silky fullness of her dress, the stylish hat so that we know Mrs. Siddons had position in the society of her day.

Le Bal à Bougival
Courtesy Museum of Fine Arts, Boston

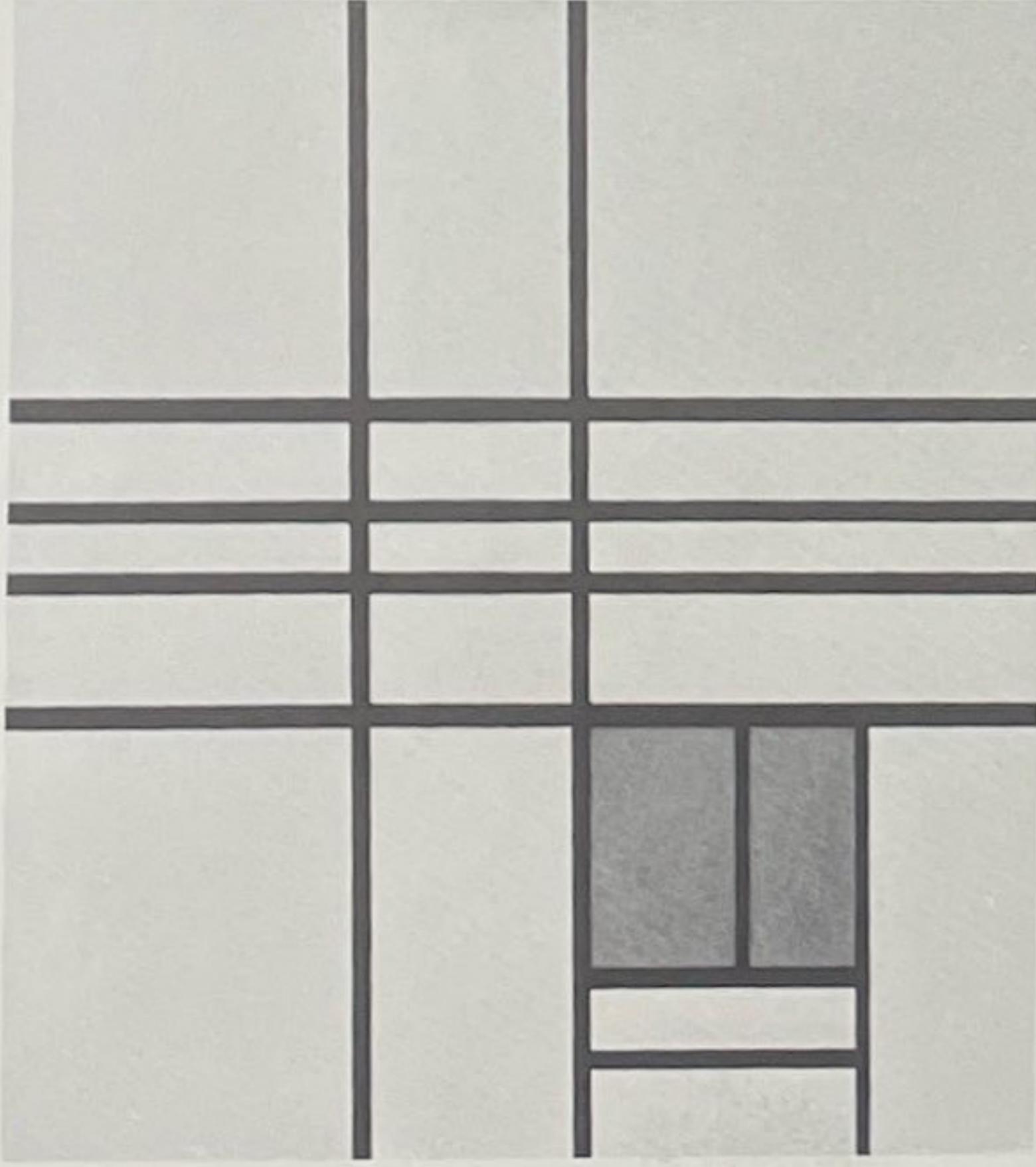


Look at how this composition is built entirely around the strong shape of the girl's dress. Renoir caught the lower part of the swirling skirt just as it fanned out in a semicircle, showing the movement of the dance.



Space travel has caught the imagination of designers, who have adapted astronauts' outer space gear to shimmering feminine fashions. Brand-new designs are influenced, too, by the many startling man-made fabrics coming from chemistry laboratories.

Composition 1936, Piet Mondrian
Philadelphia Museum of Art
The Louise and Walter Arensberg Collection



The colors and patterns of Piet Mondrian's nonobjective paintings found their way from museum to designer's drawing board, where they were adapted to almost straight, geometrically cut dresses.

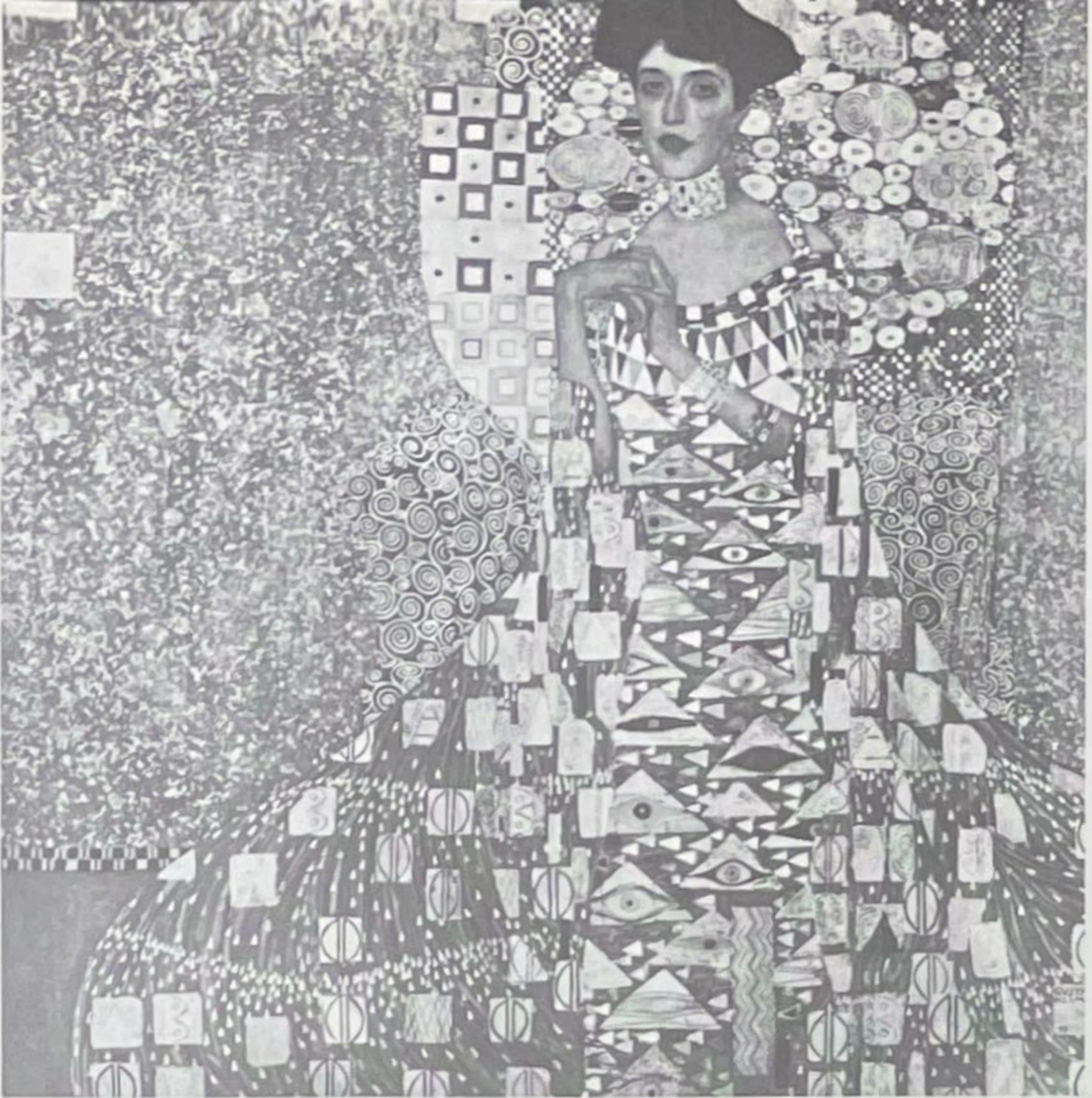


Fashion sources

A whole wide world offers ideas for new styles — you need only be alert to the possibilities. Fashion sources are international and they are timeless. Past, present and future are loaded with fashion potential — and there are few locales that have not contributed to the fashion scene. Designers have found inspiration in the Orient, in Africa and even in Norwegian fishing villages. Keep your eyes open for fashion ideas when you glance through travel magazines, when you see movies or television shows set in foreign countries. Museums and libraries are filled with designs waiting to be rediscovered for tomorrow's styles. You've seen fashions that have been influenced by spacesuits and by new discoveries in the field of chemistry. Can you predict what effect computers will have on future styles? There are fashion sources everyplace — look for designs you can adapt and wear yourself!



Portrait of Frau B. B., Gustav Klimt
Österreichische Galerie, Vienna



An illustrator's resources

Fashion illustrators seek inspiration in many quarters, too — sometimes adapting devices and ways of stylizing figures which were originated by long-established painters. The complex fabric pattern used in the dress design at the right reminded the illustrator of the turn-of-the-century painting of Gustav Klimt. See how he adapted the Austrian artist's swinging rhythmic lines and even incorporated the extraordinary hands and a face similar to the one in the painting above to catch the essence of a present-day style.

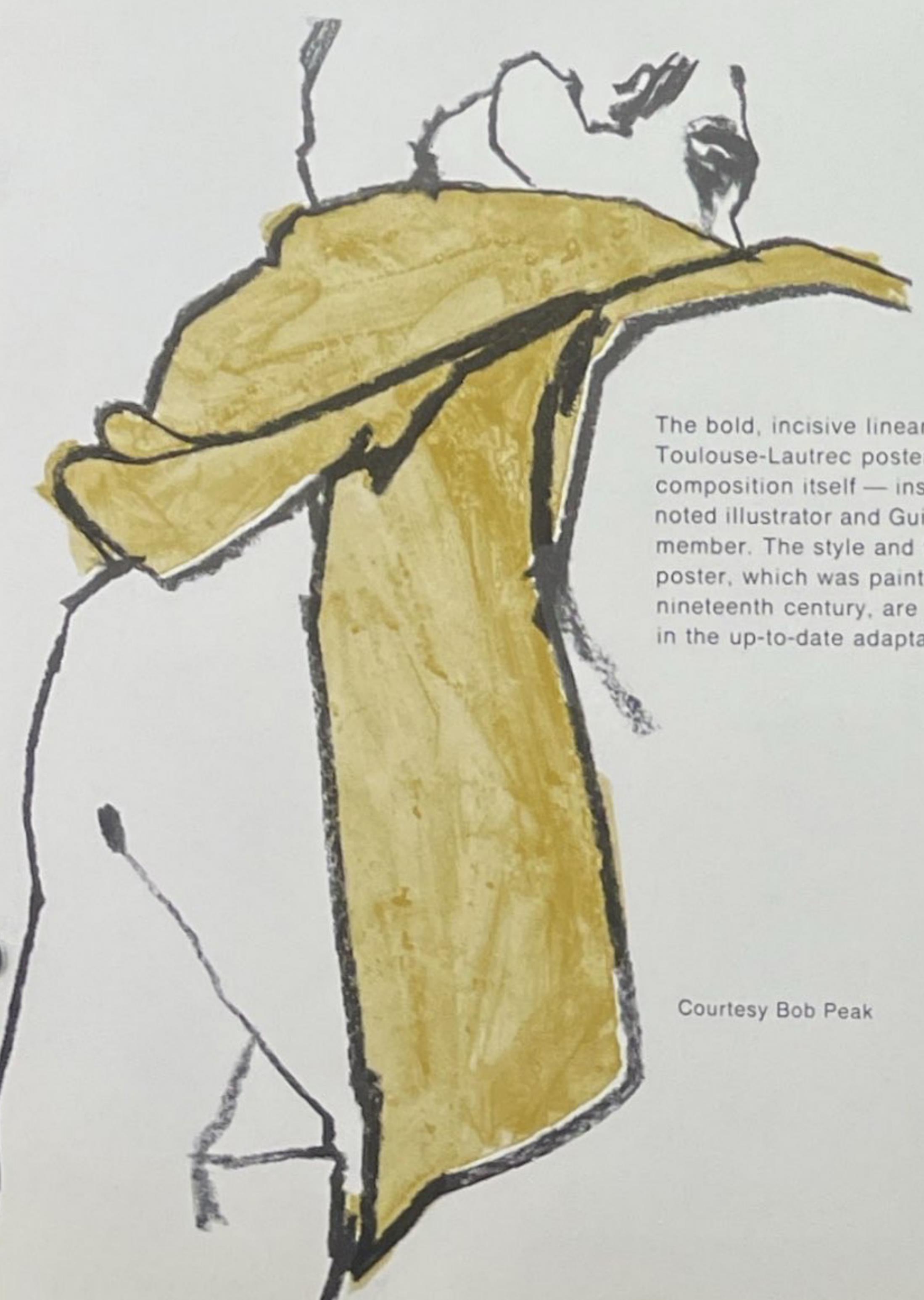


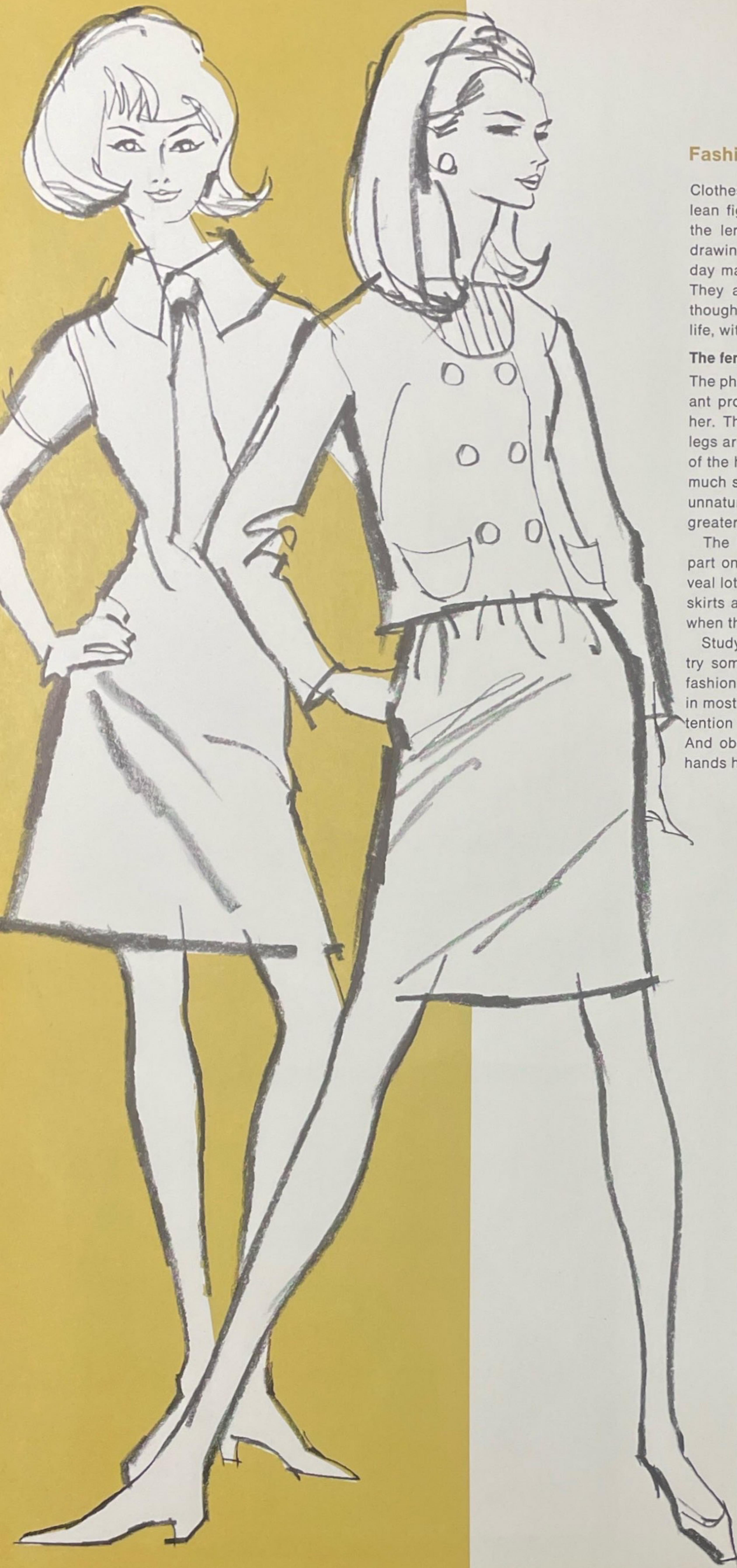
Poster, Toulouse-Lautrec
Foster and Kleiser, Metzl Collection



The bold, incisive linear quality of the Toulouse-Lautrec poster — indeed, the composition itself — inspired Bob Peak, noted illustrator and Guiding Faculty member. The style and flair of the poster, which was painted in the nineteenth century, are just as exciting in the up-to-date adaptation.

Courtesy Bob Peak





Fashion proportions

Clothes look so much more stylish and elegant on a long, lean figure that fashion illustrators intentionally exaggerate the length of the average figure. For many years fashion drawings have been at least ten or eleven heads tall, but today many illustrators are not adhering to any rigid formula. They are moving toward a more natural presentation, although men and women are still drawn somewhat taller than life, with longer arms and legs.

The female figure — slim and supple

The photograph below shows a normally slender girl of pleasant proportions — but look how the fashion artist sketched her. The figure itself has become tall, the neck, arms and legs are much longer, the shoulders are narrower. The angle of the hips in relation to the shoulders has certainly become much sharper, too. Such artistic exaggerations do not seem unnatural to us and the willowy figure gives the illustrator a greater chance to display a style.

The height of the female fashion figure does depend in part on the length of the dress. Very short skirts, which reveal lots of leg, do not call for an overly tall figure, but longer skirts and evening wear usually have an air of added grace when the figure has height.

Study fashion drawings in newspapers and magazines and try some of your own. Pay particular attention to the way fashion artists handle their figures. Note, for instance, that in most fashion drawings of females the artist gives slight attention to knees, wrists or ankles — they are just suggested. And observe that those attractive graceful, tapered fashion hands haven't a knuckle showing!





The male figure — tall and solid

Men's clothing styles shift so slightly — unlike feminine styles — that male fashion proportions are usually drawn as pleases the illustrator's eye and as suits his personal drawing style. Whatever the full height, a male figure in a fashion drawing does have elongated arms and legs and a lengthened torso. Broad, strong-looking shoulders and narrow hips are emphasized to make a figure more masculine; moderately large hands and feet add to a virile image.

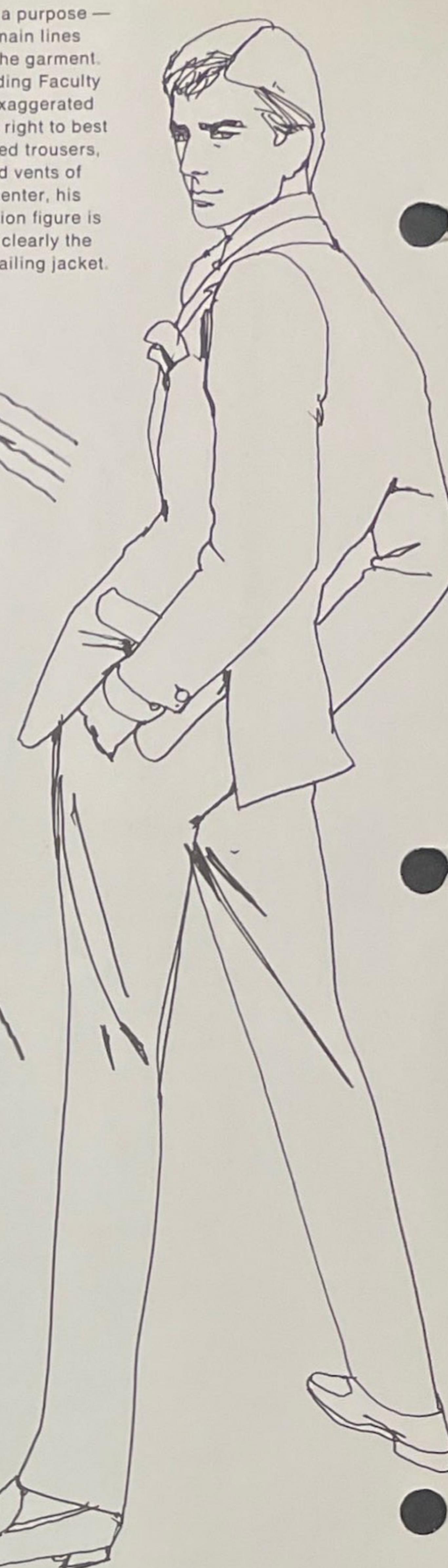
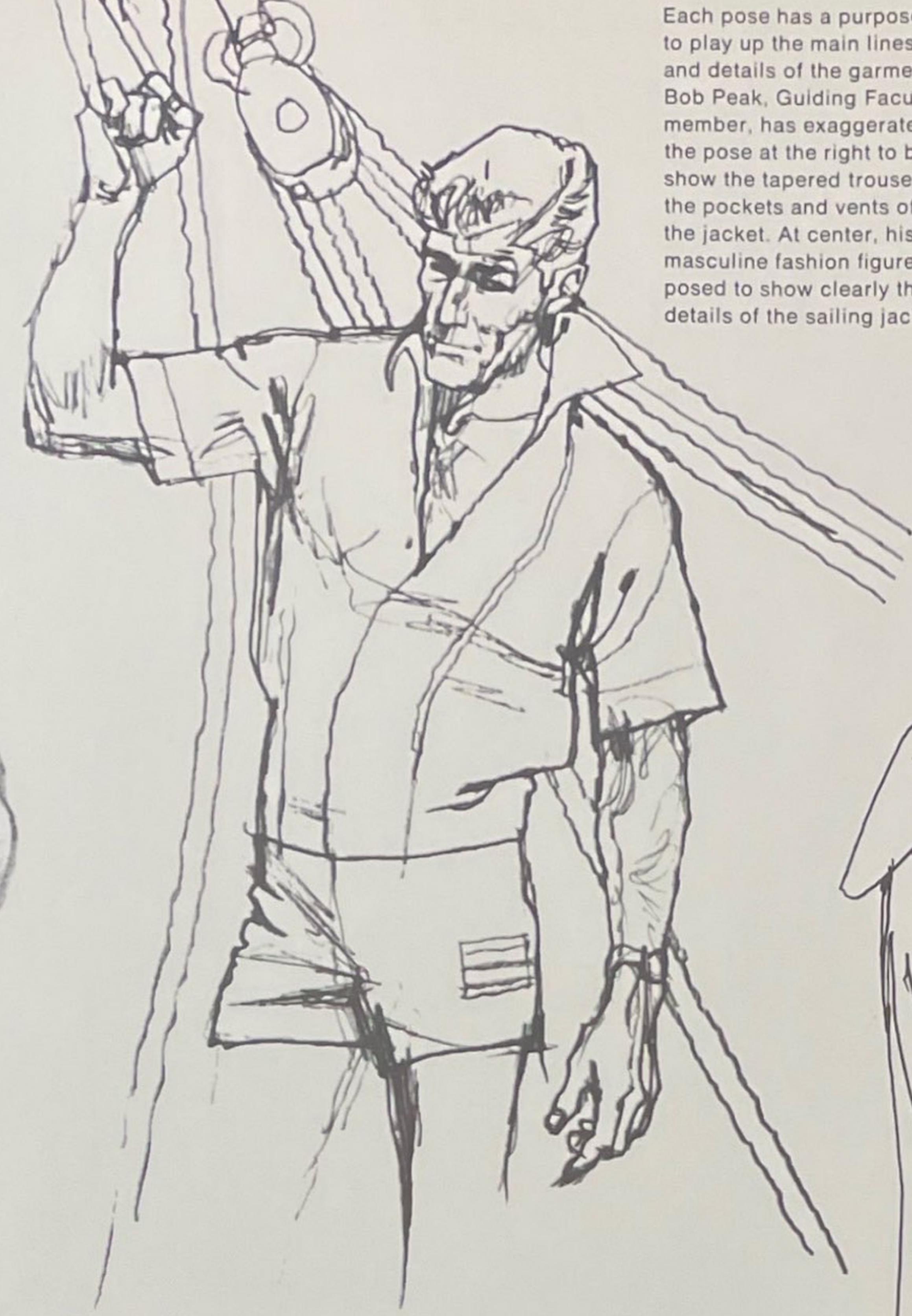
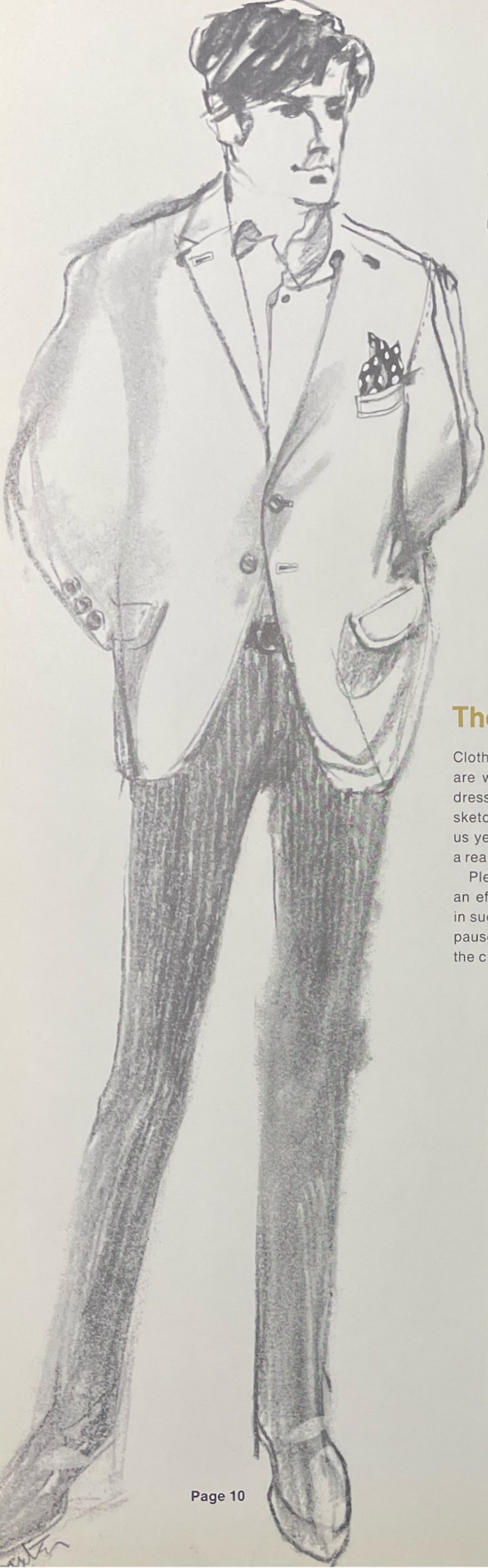
The model we photographed above is of an average stature although he appears rather compact in contrast to the stylized sketch. A good way to see how the figures have been elongated in the sketches is to note that the heads of both the boy and girl fashion figures are the same size as those in the photographs, then compare the relative proportions of the other parts of the body.

Fashion heads

A female fashion face can be almost anything you want to make it as long as it's young and attractive! You may want to try great wide eyes, or squinty eyes with sweeping lashes, a well-defined mouth, or just the suggestion of parted lips. Some illustrators give character to their fashion faces, others do not try to make a face look real as long as the idealized features convey an air of confidence, a certain poise. The female head is usually well-shaped, however, and the neck is long and slender.

In a fashion drawing of a male head, the face may be youthful or middle aged; it can suggest a rangy, outdoors type or an office-bound executive. Straight brows and a strong jaw are masculine characteristics that will make your men really look like men — and be sure that the male head rests on a firm, strong-looking neck!





Each pose has a purpose — to play up the main lines and details of the garment. Bob Peak, Gilding Faculty member, has exaggerated the pose at the right to best show the tapered trousers, the pockets and vents of the jacket. At center, his masculine fashion figure is posed to show clearly the details of the sailing jacket.

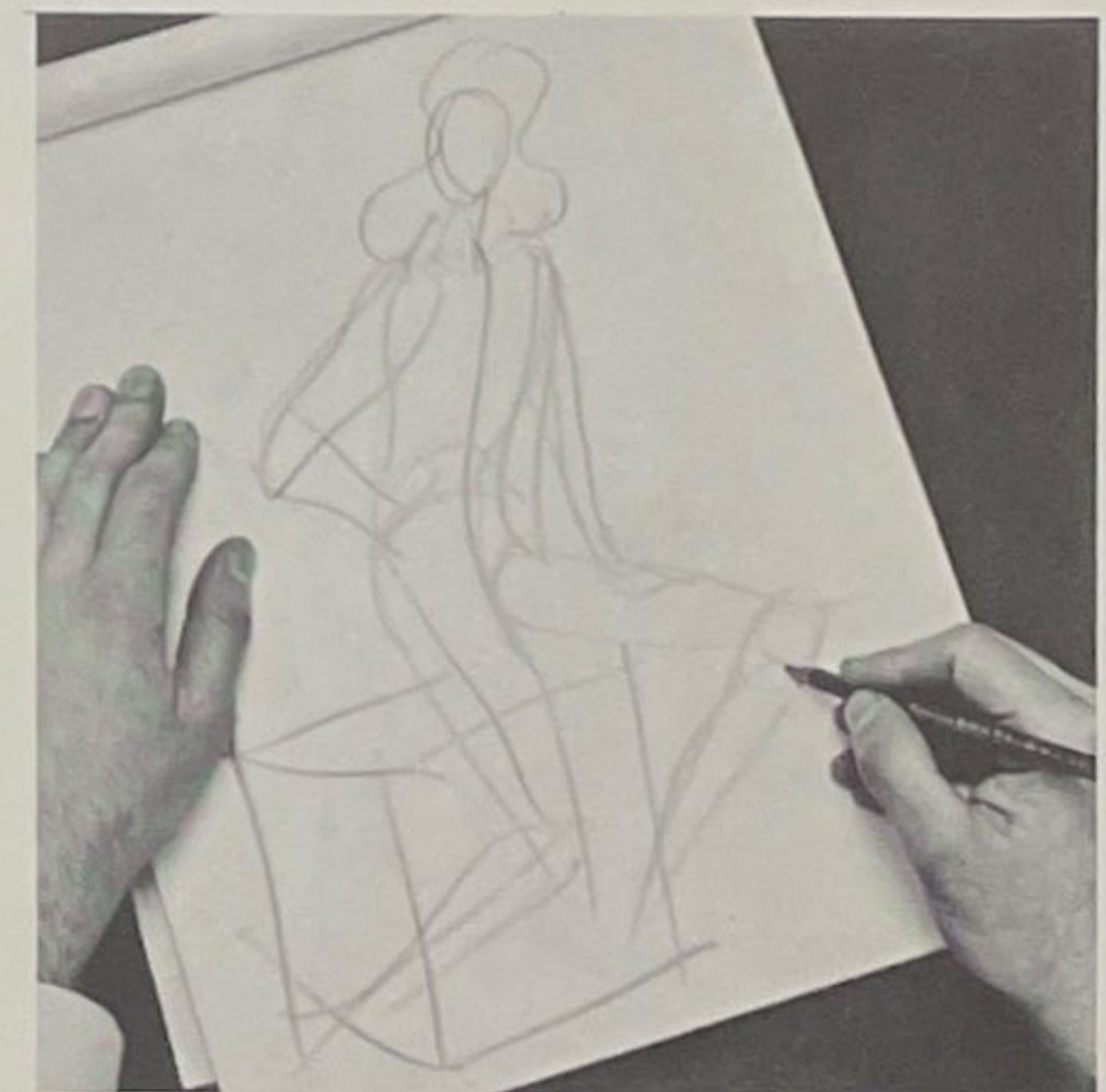
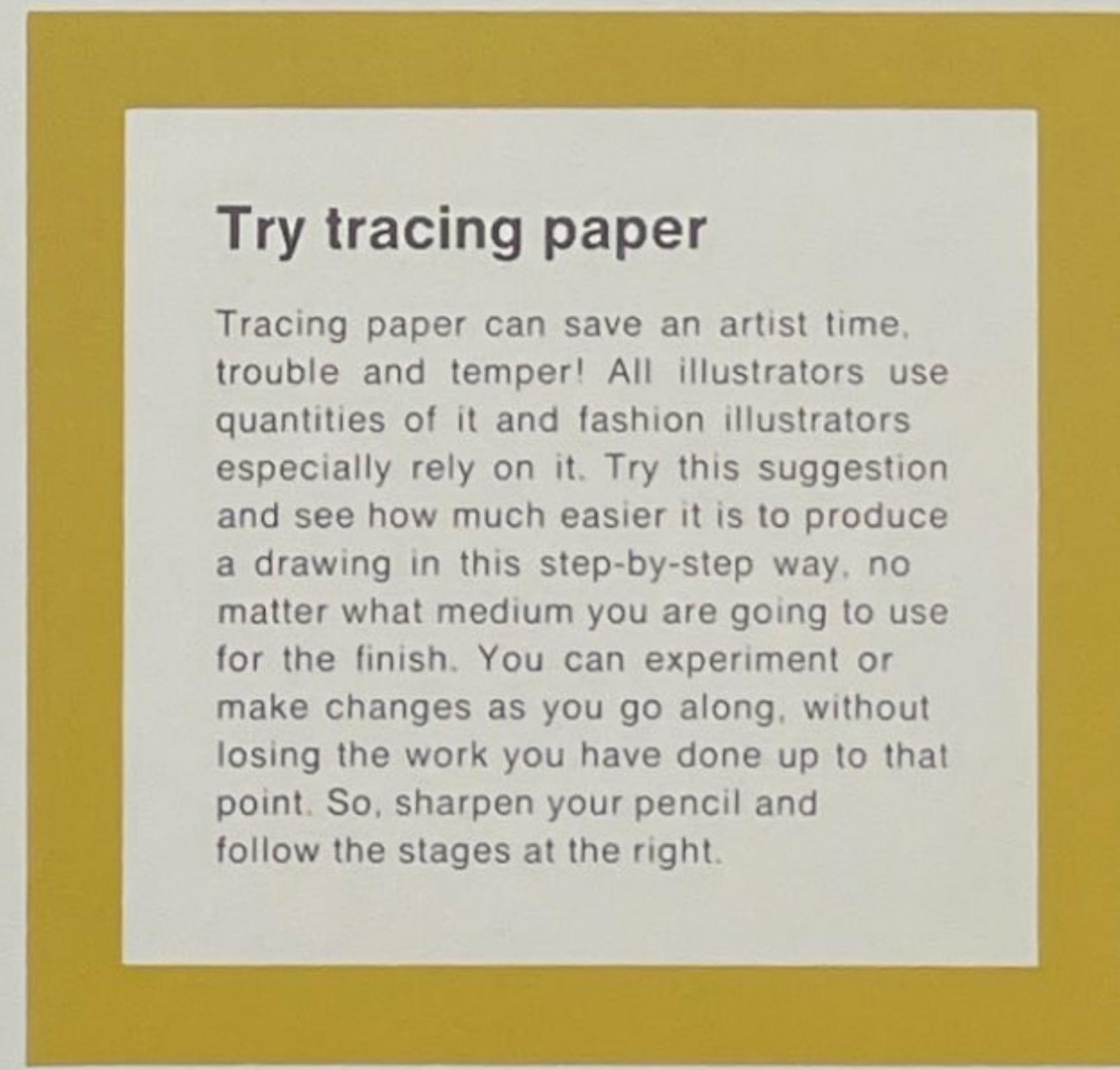
The fashion gesture

Clothes are what a fashion illustrator focuses on — but dreams are what he creates! We all like to imagine ourselves well-dressed, attractive, making a marvelous impression. A fashion sketch that helps us along with such a daydream and makes us yearn to be wearing the clothing illustrated is the work of a really skillful artist.

Plenty of careful planning and much imagination go into an effective fashion drawing — for the figure must be posed in such a way that it first catches our attention, then makes us pause to really see the important details of line and cut of the clothing.

Try tracing paper

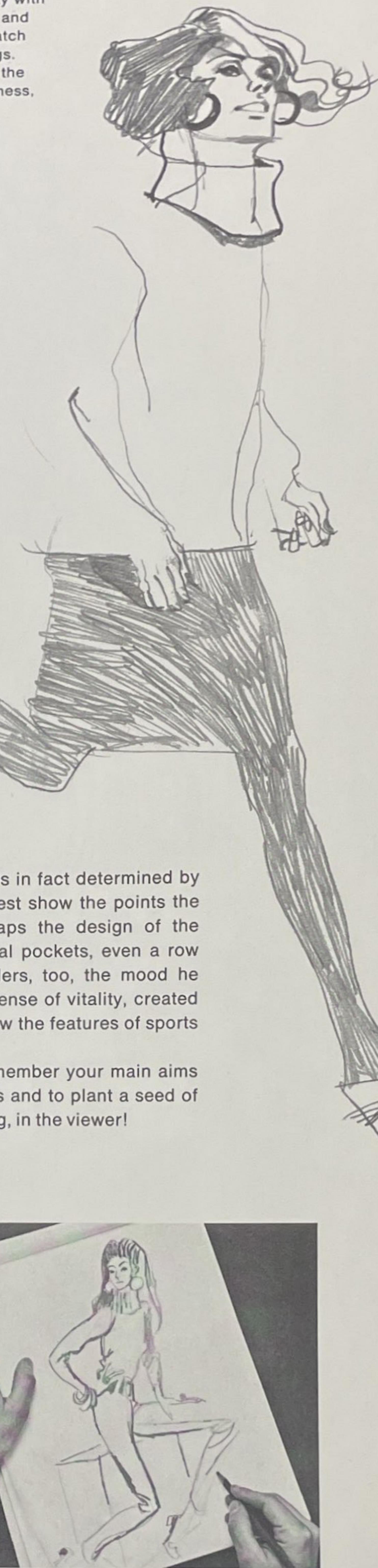
Tracing paper can save an artist time, trouble and temper! All illustrators use quantities of it and fashion illustrators especially rely on it. Try this suggestion and see how much easier it is to produce a drawing in this step-by-step way, no matter what medium you are going to use for the finish. You can experiment or make changes as you go along, without losing the work you have done up to that point. So, sharpen your pencil and follow the stages at the right.



With a generous pad of tracing paper at hand, decide on the fashion pose you feel best displays the kind of clothing you want to feature in your fashion illustration. Try several quick sketches, catching the main lines. Keep these lines fluid, injecting as much movement as you can, thinking at the same time of the proportions. Don't worry about details for you'll cope with these later. Select the best sketch and move on to the next step.

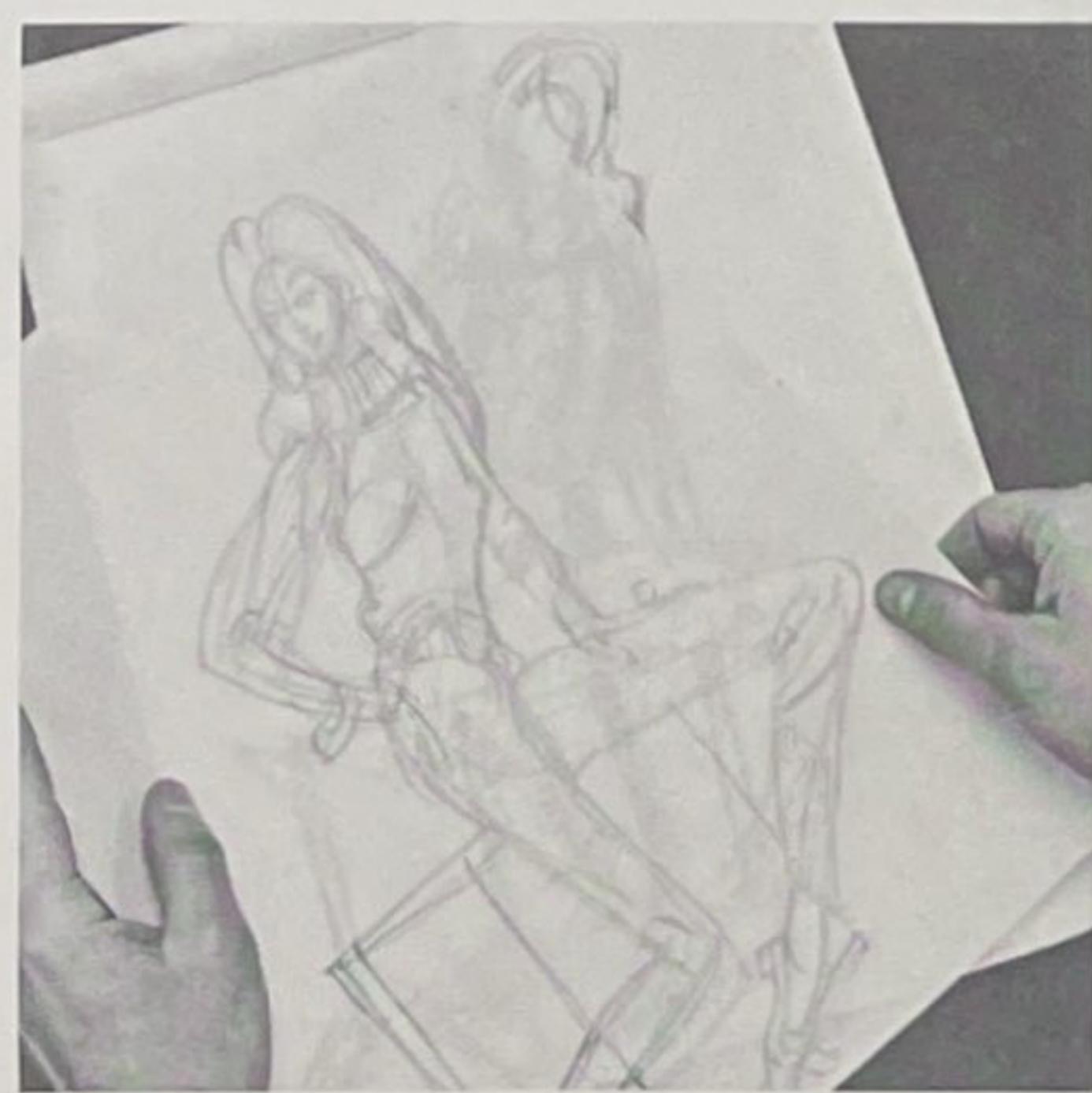


Fashion is designed today with spirited youth in mind — and the illustrator seeks to catch this vitality in his drawings. Even the relaxed pose at the left has a feeling of aliveness, of animation.



The pose — the fashion gesture — is in fact determined by details and is often exaggerated to best show the points the illustrator wants us to notice: perhaps the design of the sleeves, the cut of a neckline, unusual pockets, even a row of buttons. The fashion artist considers, too, the mood he wants us to share. He can convey a sense of vitality, created by lively figures whose poses best show the features of sports clothes.

When you draw fashion figures, remember your main aims are: to catch attention, to show details and to plant a seed of admiration, if not desire for the clothing, in the viewer!



2 Now place a fresh piece of tracing paper over the selected sketch. With the drawing beneath as a guide, add details and eliminate unnecessary lines. Use new sheets of paper whenever necessary. Tilt the overlay tracing paper to any angle or slide it as needed to make corrections in the shape or proportions of the figure. Give attention here to clothing details — seams, pockets and such.



3 Lay a final sheet of tracing paper over the detailed sketch, and this time emphasize the strong lines and eliminate those which are not needed — sometimes only a suggested outline will suffice. Now transfer the finished illustration to heavier paper, and render it in whatever medium you've decided upon. If your final drawing is to be a pencil rendition and if the tracing-paper picture is good enough, paste it on a piece of illustration board — and you're done!

Have you noticed that the artists who made these fashion illustrations have used incomplete lines and tones, giving the drawings an "airy," spontaneous look? Knowing which lines to leave out, which to retain, is something instinctive, that will come as you gain familiarity with the shape and flow of clothing on a figure. The tracing-paper technique described here will help you find the lines of strongest interest, the points of stress, the most effective use of shading. Eventually, you'll develop a style of your own, but first study fashion illustrations in magazines and newspapers and see how many possibilities there are!

les futures

Here the artist used fingerpaints and crayon and added accents with a brush to play up the juvenile fashion. What inventive ways can you think of to illustrate very young styles?

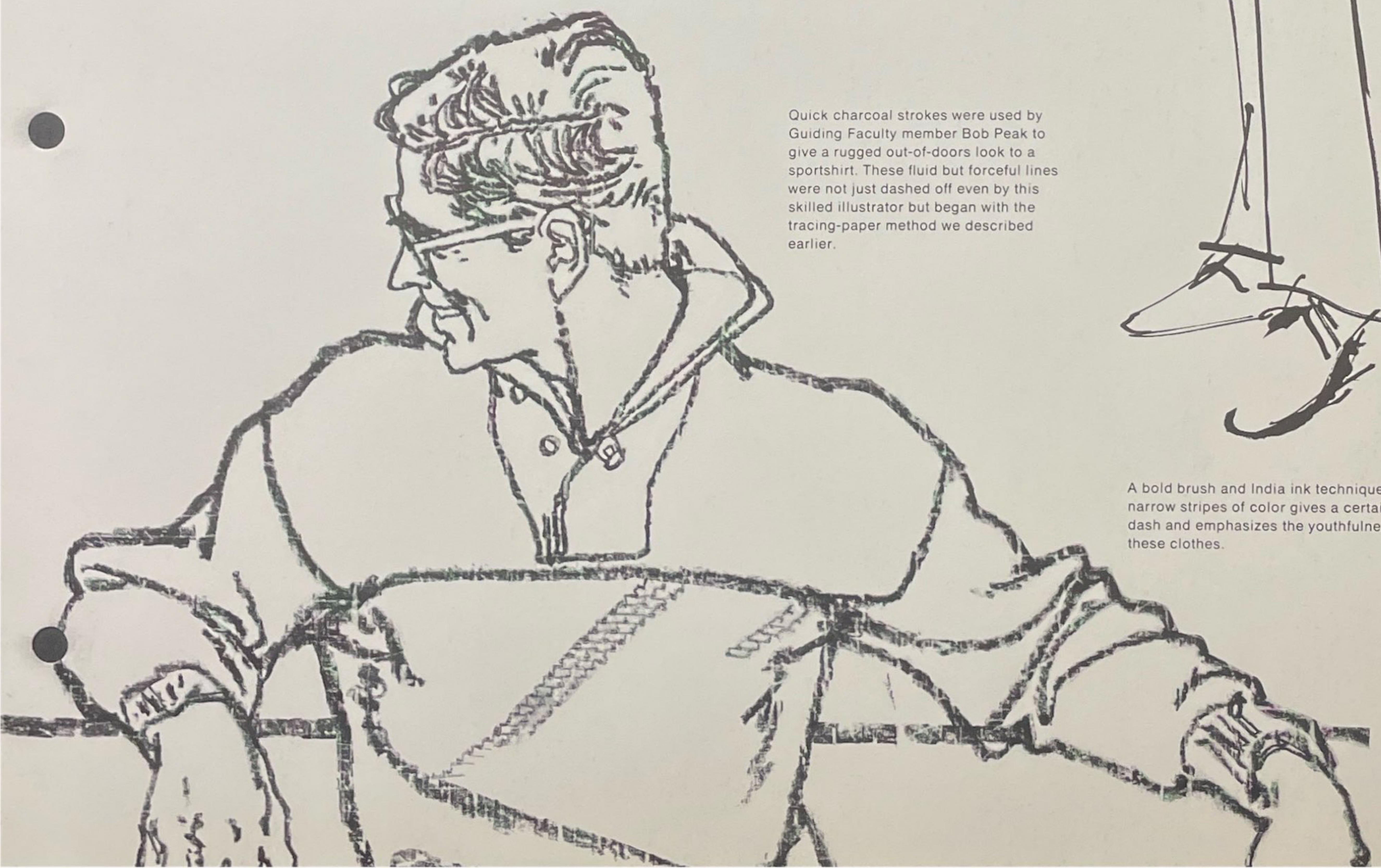


Dramatizing your fashions

A good fashion illustrator must use his imagination and creativity in the same freewheeling way the fashion designer does. "Rules" for catching and conveying the spirit of fashion are dictated only by your own ingenuity, taste and judgment. Fashion is so mercurial, forever changing, that if you're interested in fashion illustration you must be on the alert for original ways of presenting the latest styles so they're fresh and exciting. The fads of the moment — on television, in the movies, in news columns — can be an inspiration for your fashion illustrations. In short, any revolutionary idea in the world of art or science that hooks public fancy can be adapted to an eye-catching fashion drawing. Look, for instance, at how Op art was used in the dazzling collage on the opposite page.

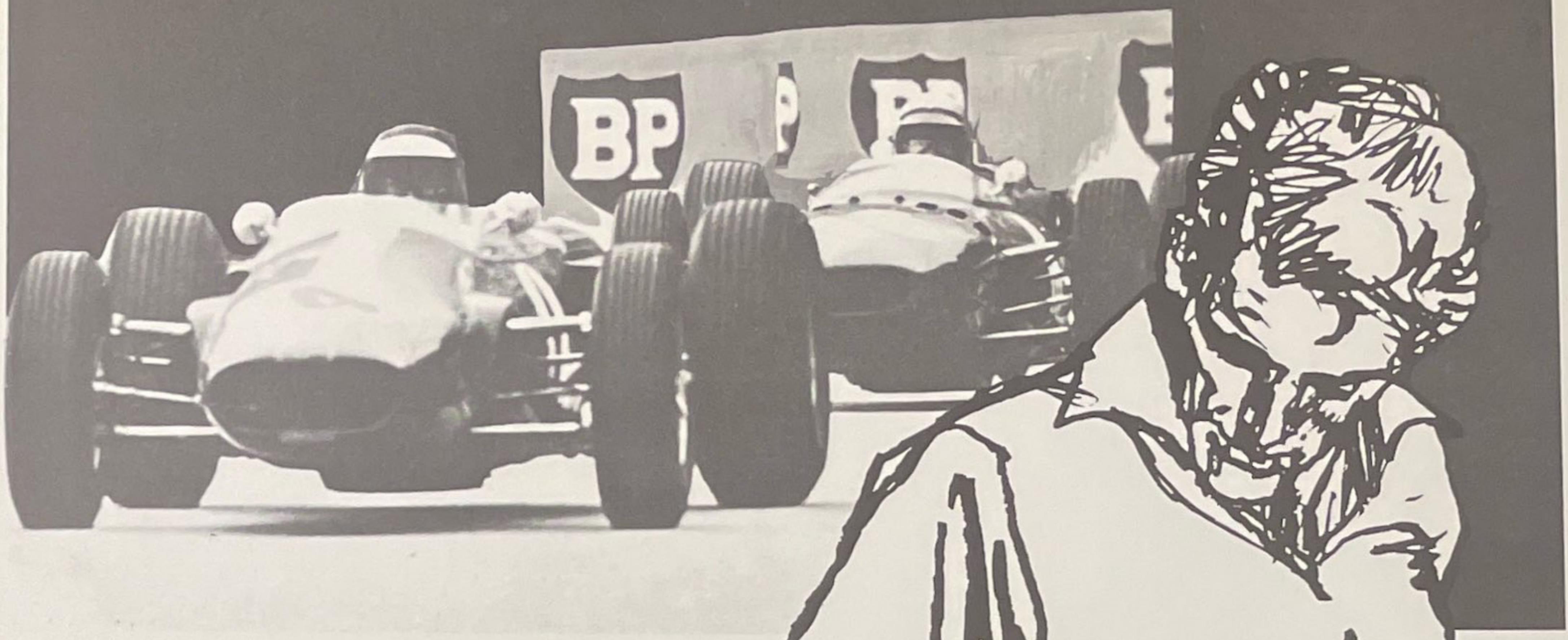
Special effects can be created, too, by making use of many different techniques and mediums. We want you to explore some of those that we've suggested, such as charcoal, watercolor, collage, even crayon and fingerpaints. See how you can use them as attention-getters that will dramatically emphasize the fashion effect you want to put across.

Quick charcoal strokes were used by Guiding Faculty member Bob Peak to give a rugged out-of-doors look to a sportshirt. These fluid but forceful lines were not just dashed off even by this skilled illustrator but began with the tracing-paper method we described earlier.



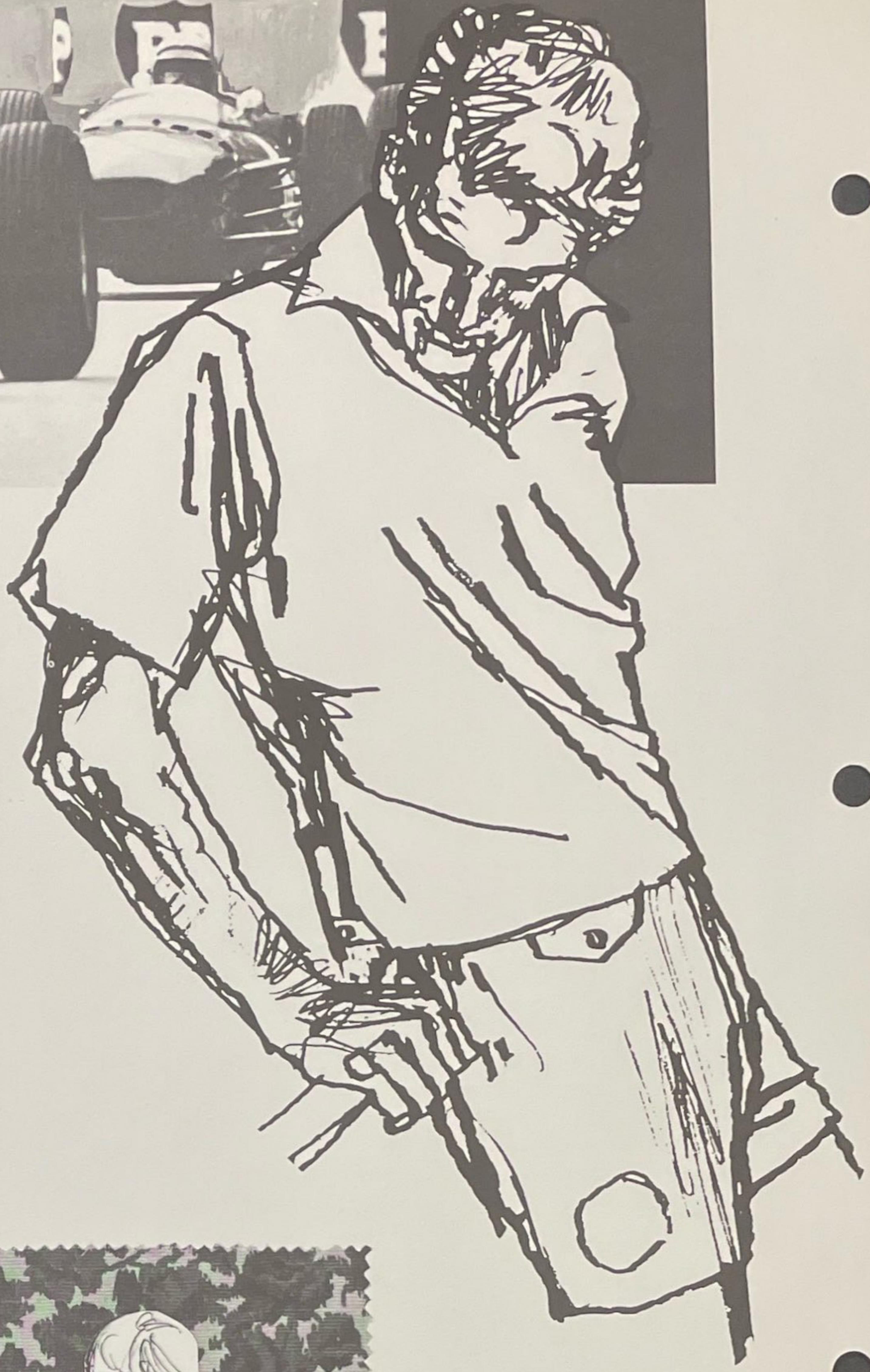
A bold brush and India ink technique with narrow stripes of color gives a certain dash and emphasizes the youthfulness of these clothes.





More ways to add drama

Fresh excitement, an air of elegance, moods of many kinds can be created by the inventive use of collage and by incorporating actual pieces of fabric in your illustration. Photographs and illustrated background scenes can add extra impact to your fashion drawings, too. The suggestions on these pages are just the beginning of endless possibilities for giving added meaning to your fashion illustrations. Look at the techniques shown here and then try ideas of your own to make your drawings dramatic!

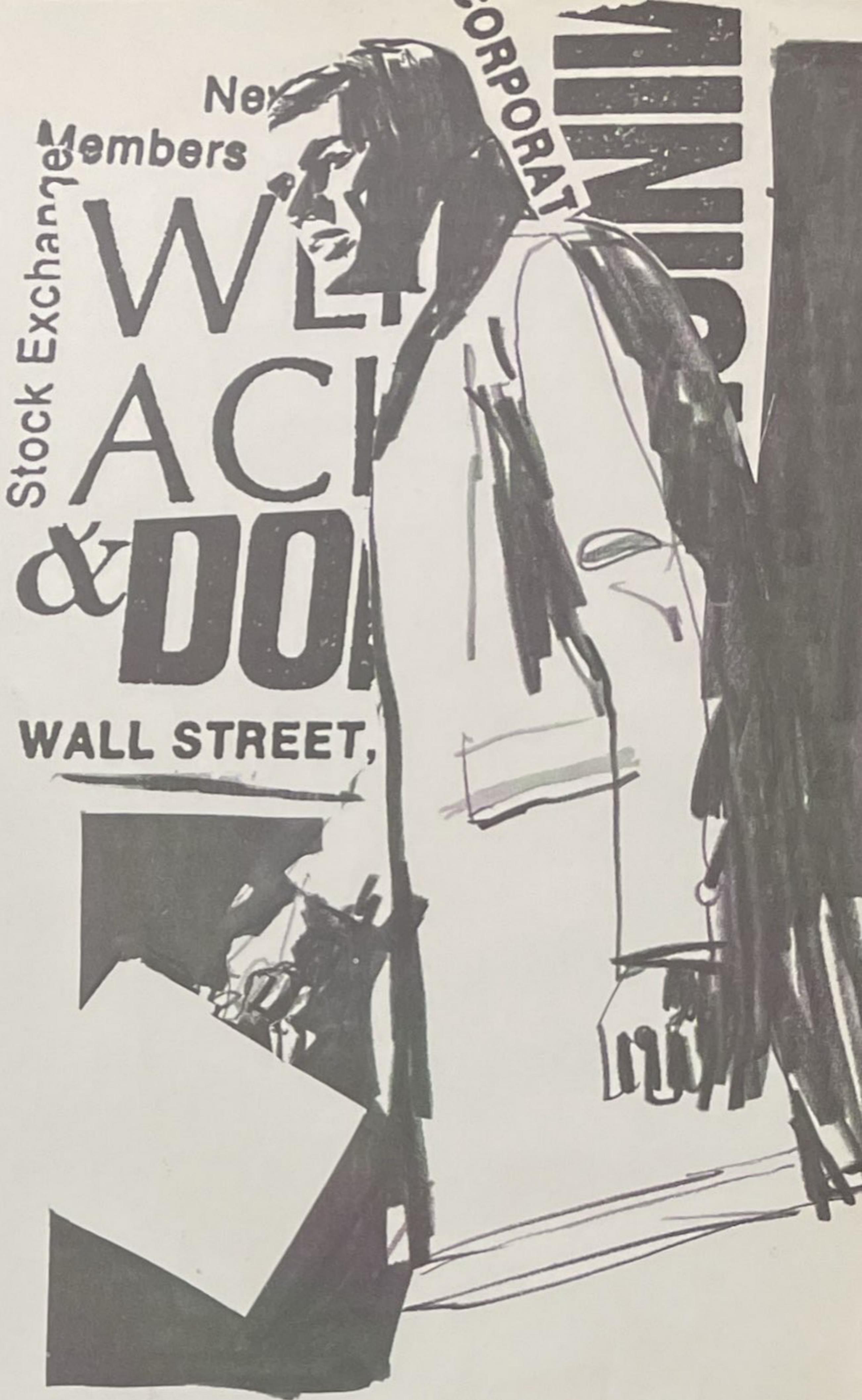


The racing cars in the photograph above and the exciting noise, speed and glamour associated with them make the shirt illustrated seem part of the active setting. At the far left, the background crowd gives a sense of vitality and high spirits to the drawing, which features girls' sportswear. (Think of how different these same drawings would seem if they were placed against an ordinary backyard setting.)

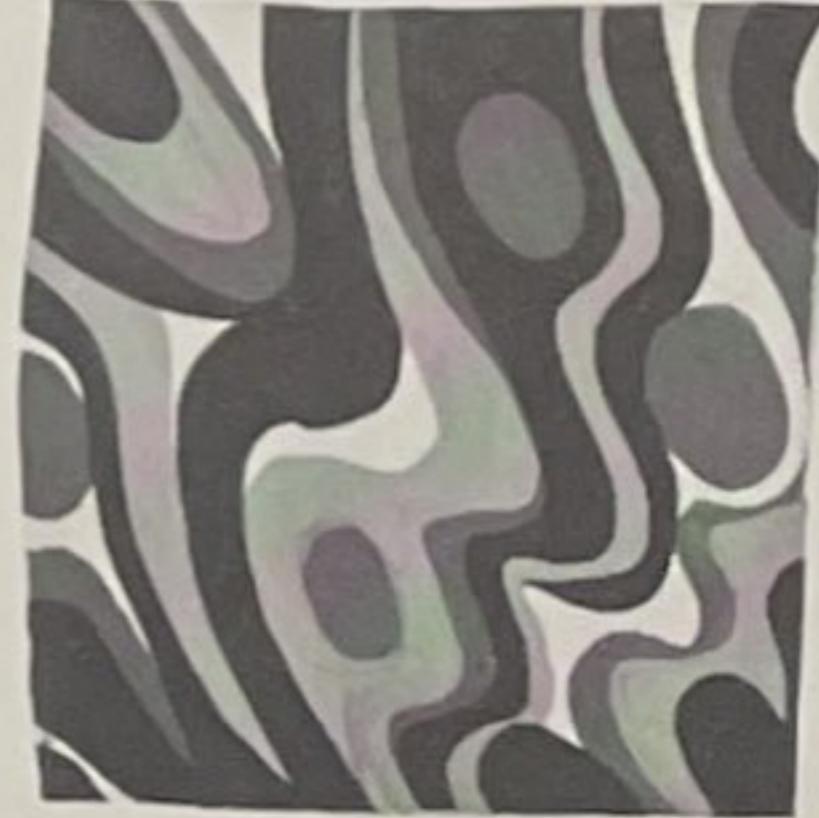
To the immediate left, the artist pasted his drawing on a swatch of the actual fabric from which the classic shirt was made, thus highlighting the texture and pattern of the material.



Create clever, original fashion illustrations with pen and ink, scissors and glue — and your own sparkling imagination. Here's a brief list of some of the things you might want to use: pen and ink, paste, pieces of fabric, a magazine for cutting out figures or backgrounds, and any flat materials that you can do something creative with — aluminum foil, paper doilies, construction paper, wallpaper samples. Have on hand, too, any fashion drawings you've already done, and cut and use drawings from newspapers and magazines for extra practice. Watch for the eye-catching tricks professional fashion illustrators use!



That this is an appropriate coat for a businessman has been emphasized here by pasting in a background collage of headlines from the financial page of a newspaper. What fashions can you think of that might be dramatized by using headlines of a different nature such as a social event, a circus, or even a dog show?



You may want to try designing your own fabric patterns for your illustrations. Any simple flower like the little daisies above can make a charming pattern; brave swirls and bold dots can create interest, too. For a fresh effect, quickly achieved, you can cut a fabric design from a magazine, snipping it to fit your drawing as the artist has done with the blouse at the left.



Humor and satire in art

Artists have been parodying the human scene probably as long as man has known how to laugh at himself. Every century since the Renaissance has had its satirists; great artists like Brueghel and Daumier and Goya used the medium of art brilliantly to make their wise, funny, anxious or disenchanted comments about the foibles of man.

Humor and satire show up in all art forms — in sculpture, painting and drawing. We see it in advertising, on posters and book and magazine covers, in film and comic strips. There is absurdity in the giant hamburger by the contemporary artist Claes Oldenburg. A mural painting by Miró is whimsical; there's fantasy in a sculptured baboon by Picasso. (If you aren't familiar with these particular works, you'll find pictures of them on the pages ahead.)

In this section you'll get a taste of the many different ways you can use humor and satire in your own drawings and paintings. First we'll experiment with creating cartoon characters. Then we'll go on to put those characters into simple pictures to get an idea of the role composition plays in conveying humor. We'll consider the editorial, or opinion, cartoon, and look for ways you can use this graphic means of putting your ideas across — perhaps in your school paper. You'll have a try at fantasy and absurdity, too, by letting your imagination and your sense of humor take off together.



Look for helpful suggestions ahead, but not for do's and don'ts. Humor doesn't come by formula. Every humorous artist has his own style and point of view and, above all, his own funny bone. In this approach to art, you'll be pretty much on your own.





Humor in exaggeration

You've drawn with exaggeration before in this Course, but possibly not for purposes of being funny. On this page, humor is the sole reason for exaggerating. Look first at the row of cartoon faces above. They certainly don't look real, but they're recognizable as people — people registering emotions in silly, exaggerated ways. Exaggeration makes even that furious snarl at far right look amusing. Body shapes, too, can be exaggerated for funny effects. A plump woman isn't

necessarily side-splitting, but a really rotund one comes close if she looks as absurd as the one below, left.

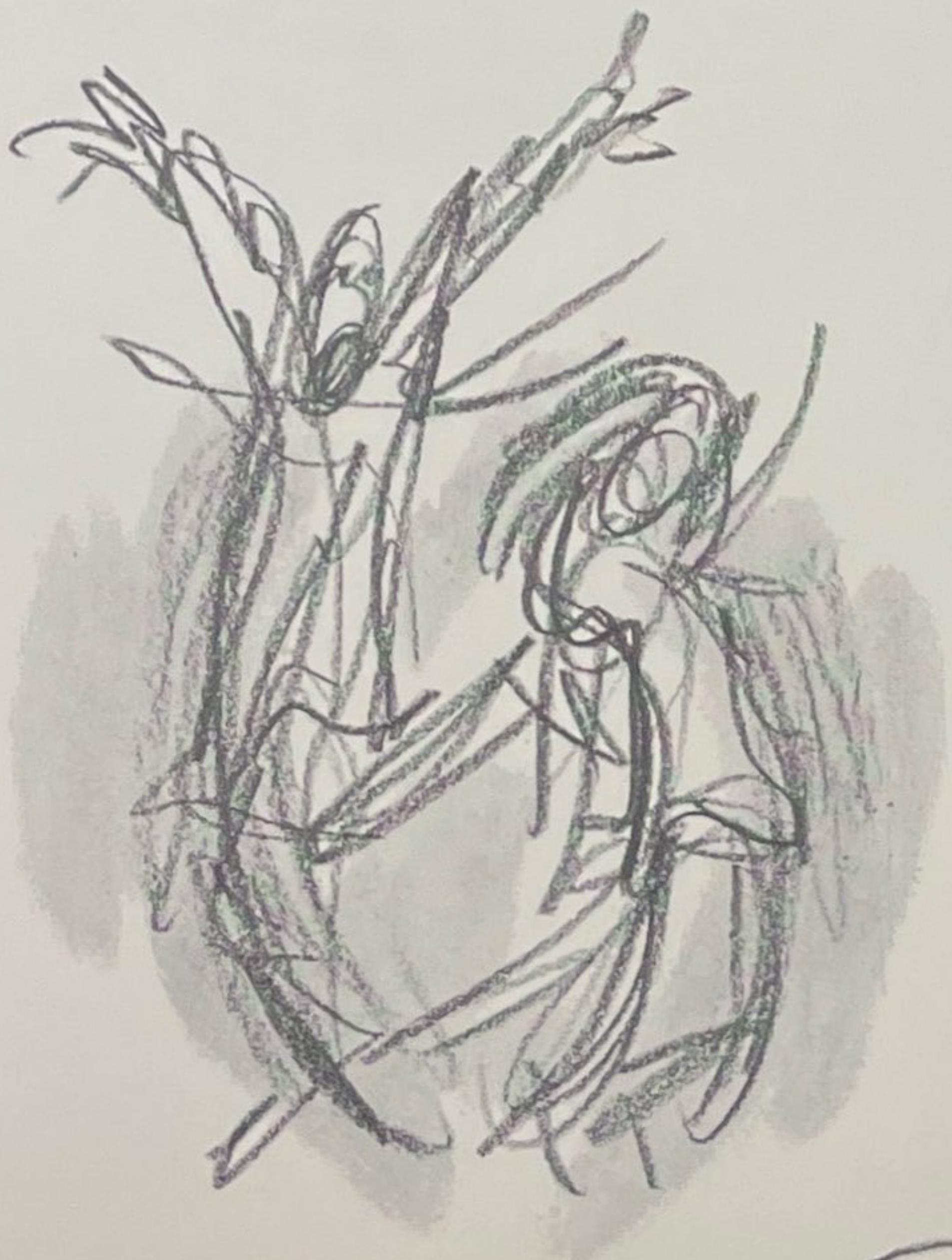
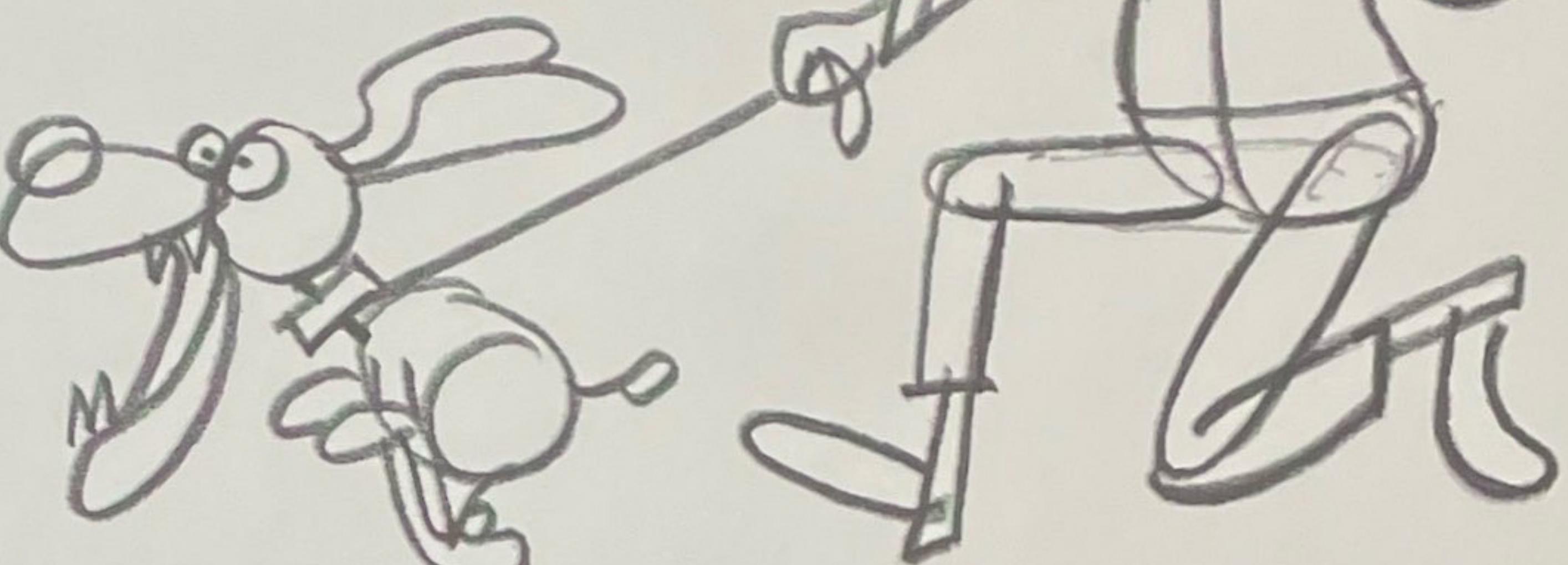
See what funny characters you can create through exaggeration. Practice drawing expressions that your viewer could recognize at a glance. Make a mad face really furious; a sneer loaded with contempt. Humor in art depends on immediate reaction for its effect, so exaggerate broadly enough to make your point immediately clear.





Action

Sometimes the humor in a piece of art comes through in what a character is doing. Characters in pictures are alive — they're always doing something, even if it's no more than watching a pretty girl go by. There are lots of ways of drawing action, but the best way is to feel it first and then try to capture its gesture on paper. You've had practice with gesture drawing. Use the same technique here, but don't hesitate to exaggerate the gesture if that's what's needed to make your picture funny. Try acting out the gesture yourself in front of a mirror. Pretend you're the character you're creating and act out his role. Jump up and down, flail your arms, run, skip, turn somersaults if that's the gesture you're after. Look at the drawing below. See the action lines the artist began and never finished? He stopped the action in several places and drew the gesture at each stopping point. He then picked the one he thought was most expressive and amusing and developed that split-second gesture into a finished drawing. Try this method. It might be right for you.



What makes pictures funny?

We won't try to answer that. In the first place, there is no simple answer. In the second, humor is fragile. When you look at it too closely, it begins to fall apart, until pretty soon it isn't funny any more at all. So instead of trying to explain humor we'll just talk about some of the ingredients that are often present when we look at a picture that makes us laugh.

First is the unexpected, the surprise. It's always part of humor. If something in the picture is out of character, or out of kilter or too nutty to be true, it will make us laugh, just because we didn't expect it to be that way. The Whitney Darrow cartoon on page 22 is a delicious example of humor in the unexpected.

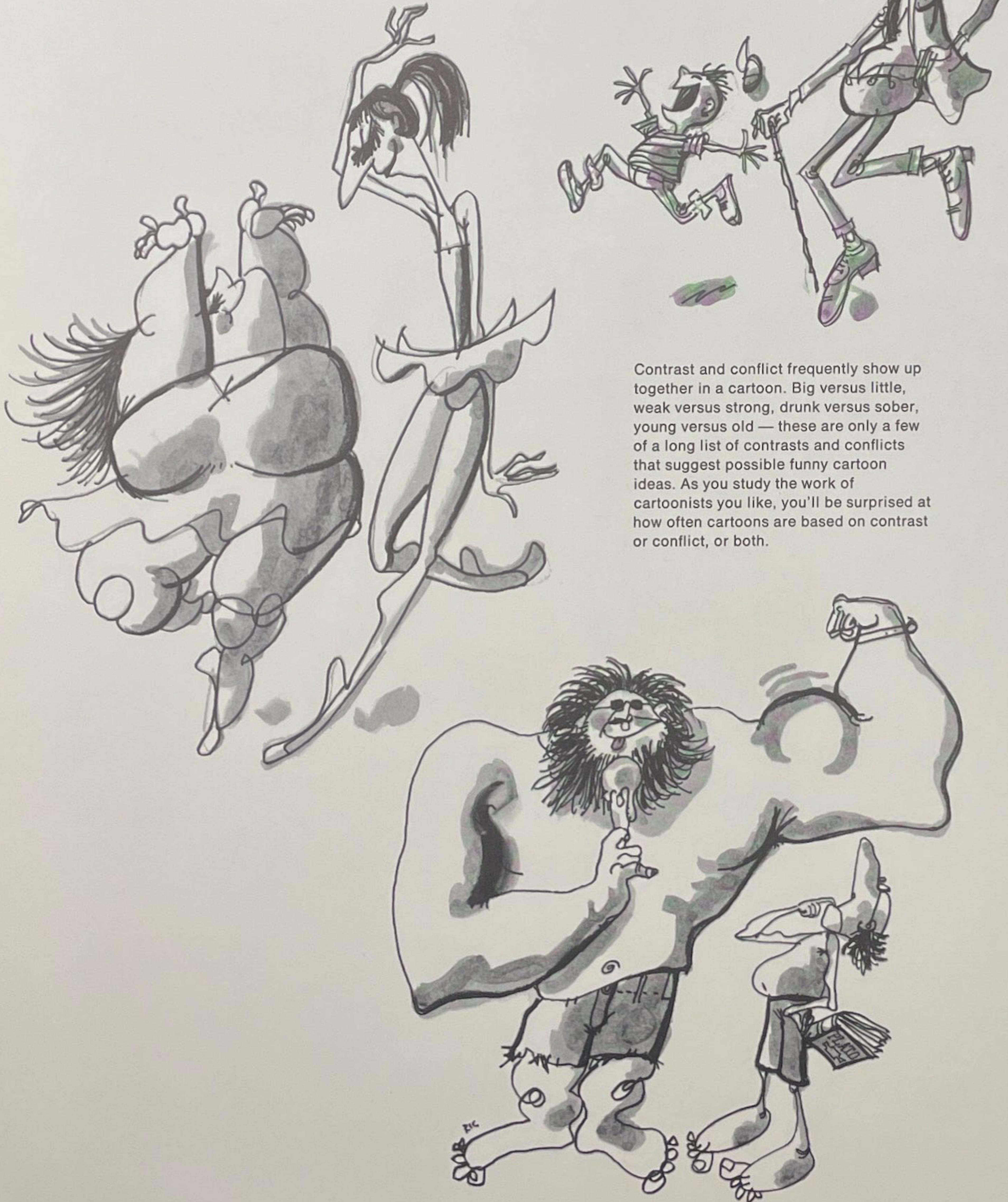
Contrast and conflict are humorous ingredients that are often added to surprise in cartoons. An example is the impossible race below.

Situation is another standby in visual humor. You've cer-

tainly seen cartoons based on silly situations: two people are shipwrecked on an island; an inebriated husband arrives home late at night to find a battle-ax wife waiting at the door. Of course, tired old setups like this need very funny gag lines to keep them breathing.

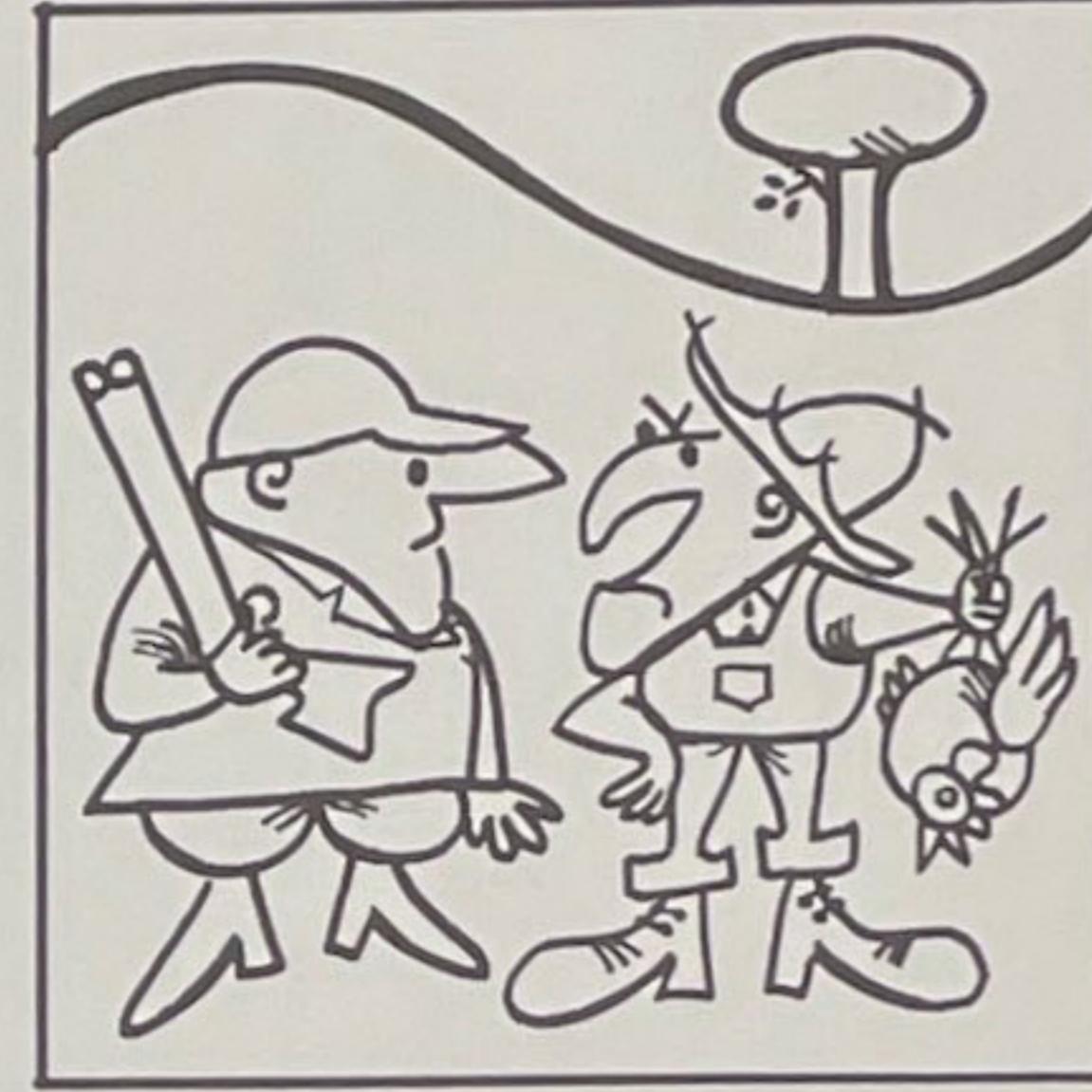
Still another component of humor in art is composition — the careful arrangement of a picture to make the point immediately clear to the viewer and, the artist hopes, immediately funny, too. Composition, really, is the basic component on which all the others depend. No matter how surprising a picture may be — or how silly or how full of contrast — its meaning will never come through if the picture isn't put together in a way that conveys the point. Composition, you remember, is a means of expression. It's as important in conveying humor as it is in suggesting every other mood and point of view.

Contrast and conflict

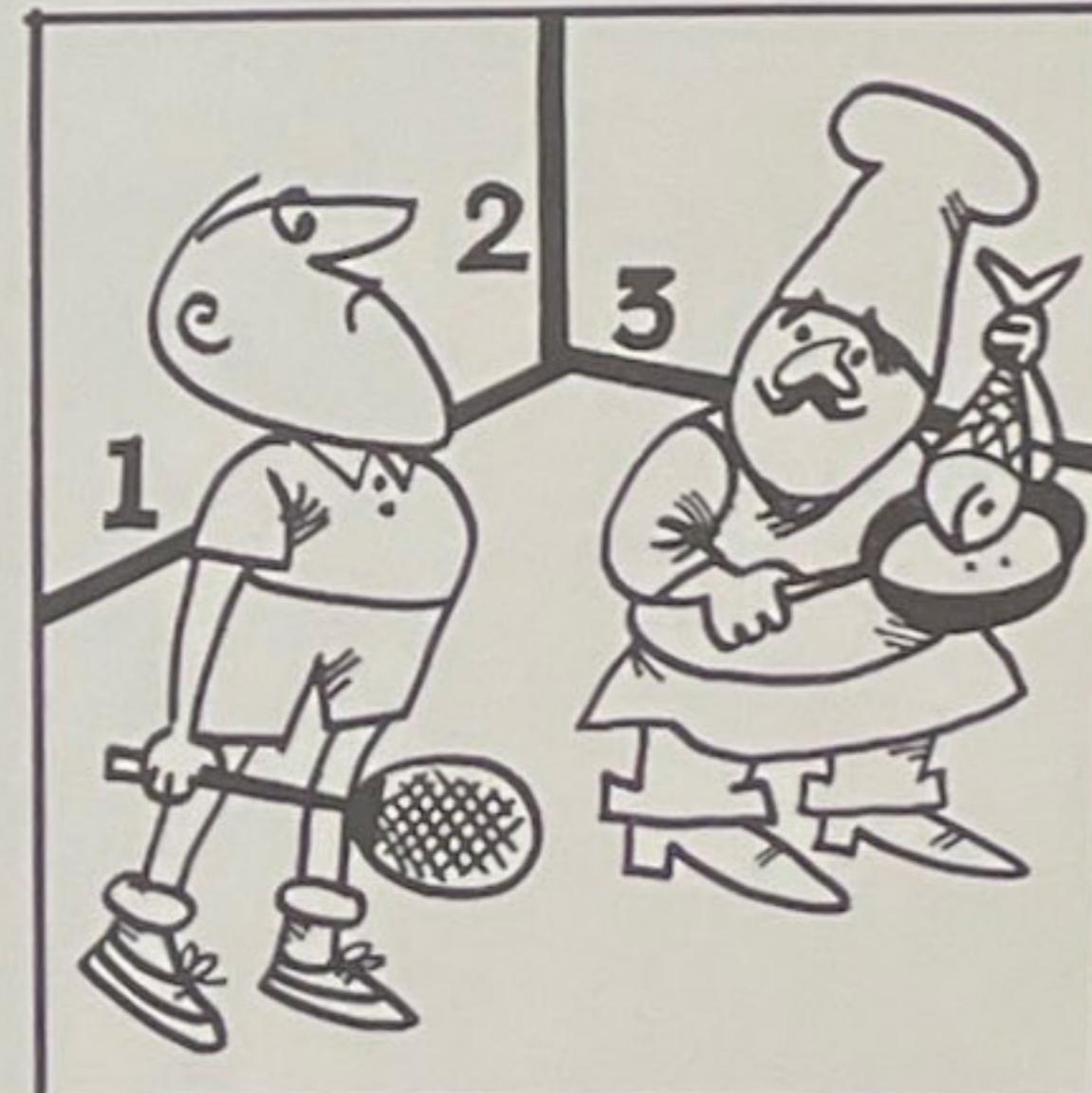


Contrast and conflict frequently show up together in a cartoon. Big versus little, weak versus strong, drunk versus sober, young versus old — these are only a few of a long list of contrasts and conflicts that suggest possible funny cartoon ideas. As you study the work of cartoonists you like, you'll be surprised at how often cartoons are based on contrast or conflict, or both.

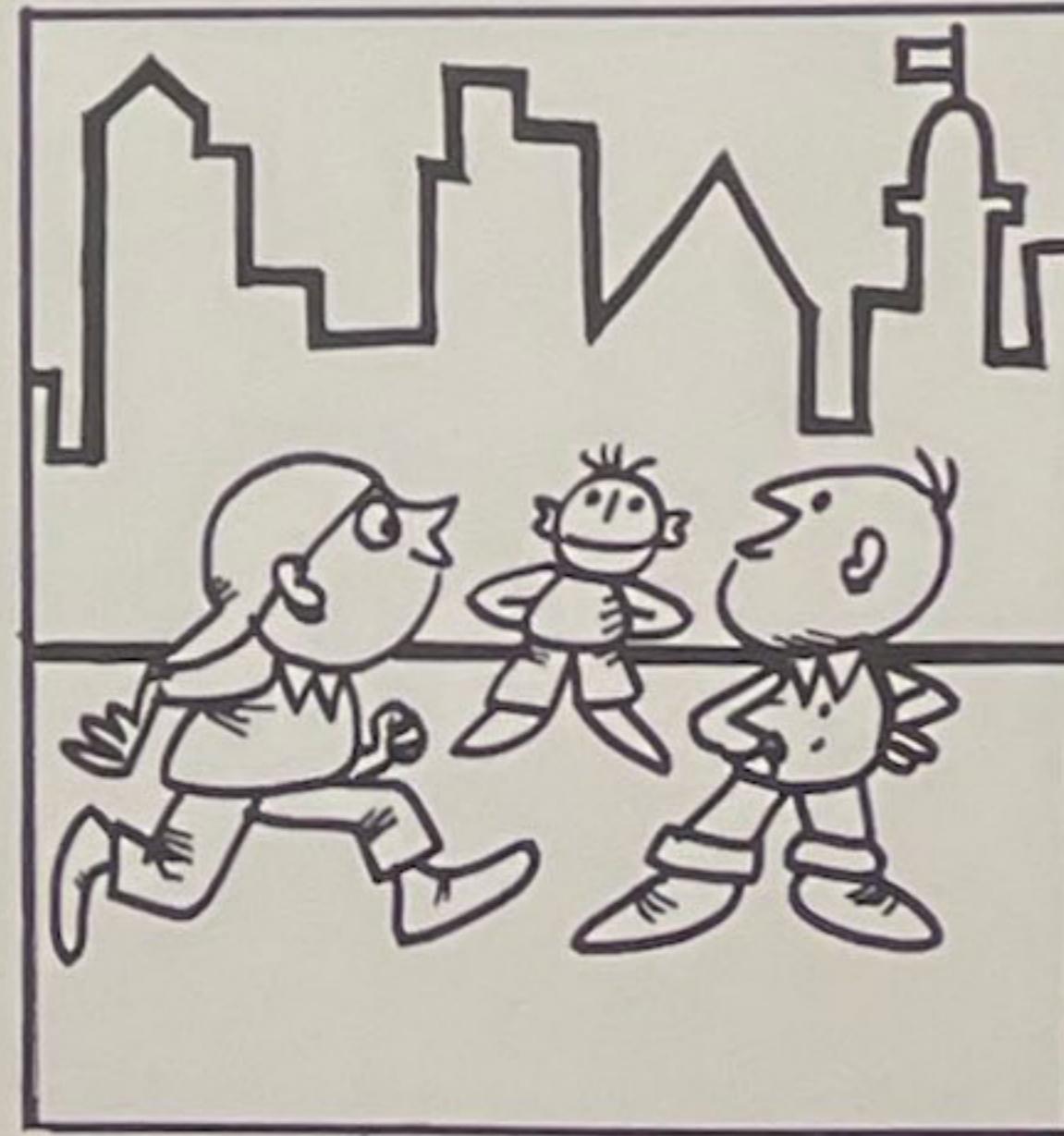
Draw simple backgrounds



A few simple lines are all we need to establish the setting for a picture. One hilly line and a tree put these characters in the country.



With three lines, we've set two people inside a room. What kind of a room it is can be told with a couple of props. A saucepan makes it a kitchen, a racquet turns it into a squash court.



Here a simple outline of tall buildings creates a city setting for these children. Since there's no lawn in sight, we assume they're playing in the street.

Build up a vocabulary of props

With the simplest props, as long as they're the right ones, you can set a scene, define a character's role, show the time of year, even give an idea of the temperature. You can suggest weather very clearly with props. A couple of snowflakes create a winter day; the round sun with its radiating heat spokes turns on a hot summer one.



Put in only what you need

When you draw a humorous picture, don't clutter it with a lot of unessential decoration. Every line you draw should be there for one reason — to help make your funny point. That isn't as easy as it sounds. Sometimes it's very hard to differentiate between what's needed in a picture and what should be left out of it.

Let's assume you have a cartoon idea. A cartoon is brief, direct and clear. It has to be "written" so your viewer can "read" it as soon as he looks at it. You'd draw just enough, therefore, to establish the place and situation — just enough and no more. The cartoons here demonstrate what we mean. We get the point the minute we look at the drawings just at right, but in their more detailed counterparts the message is hopelessly lost beneath a heap of meaningless lines and unneeded props and curlyques. Of course, there are pictures that are funny because of that kind of confusion. Our point holds just as true for them. Every line — even if there are dozens and dozens of them — should be there for the single purpose of helping make the picture funny.





How Whitney Darrow, Jr., works

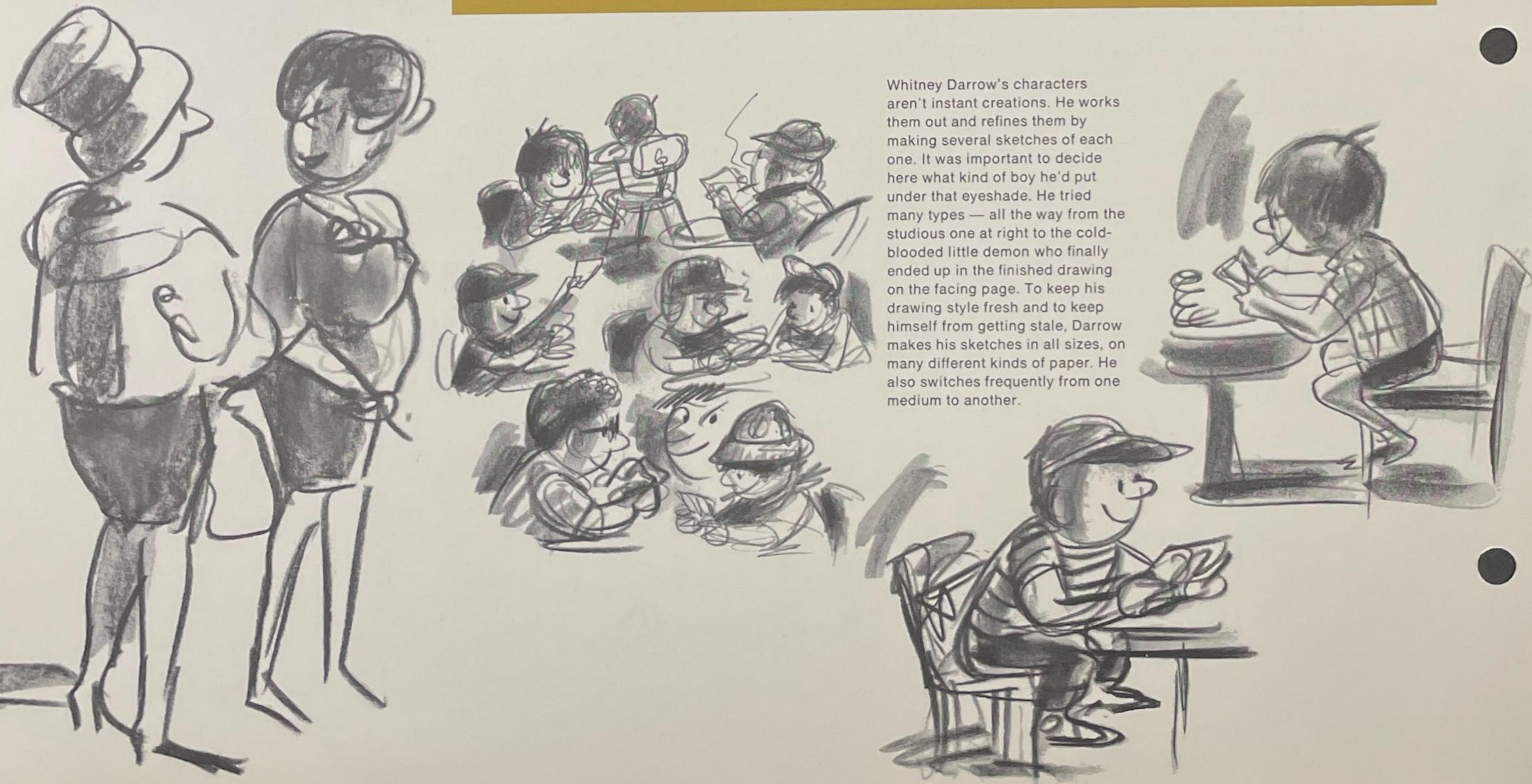
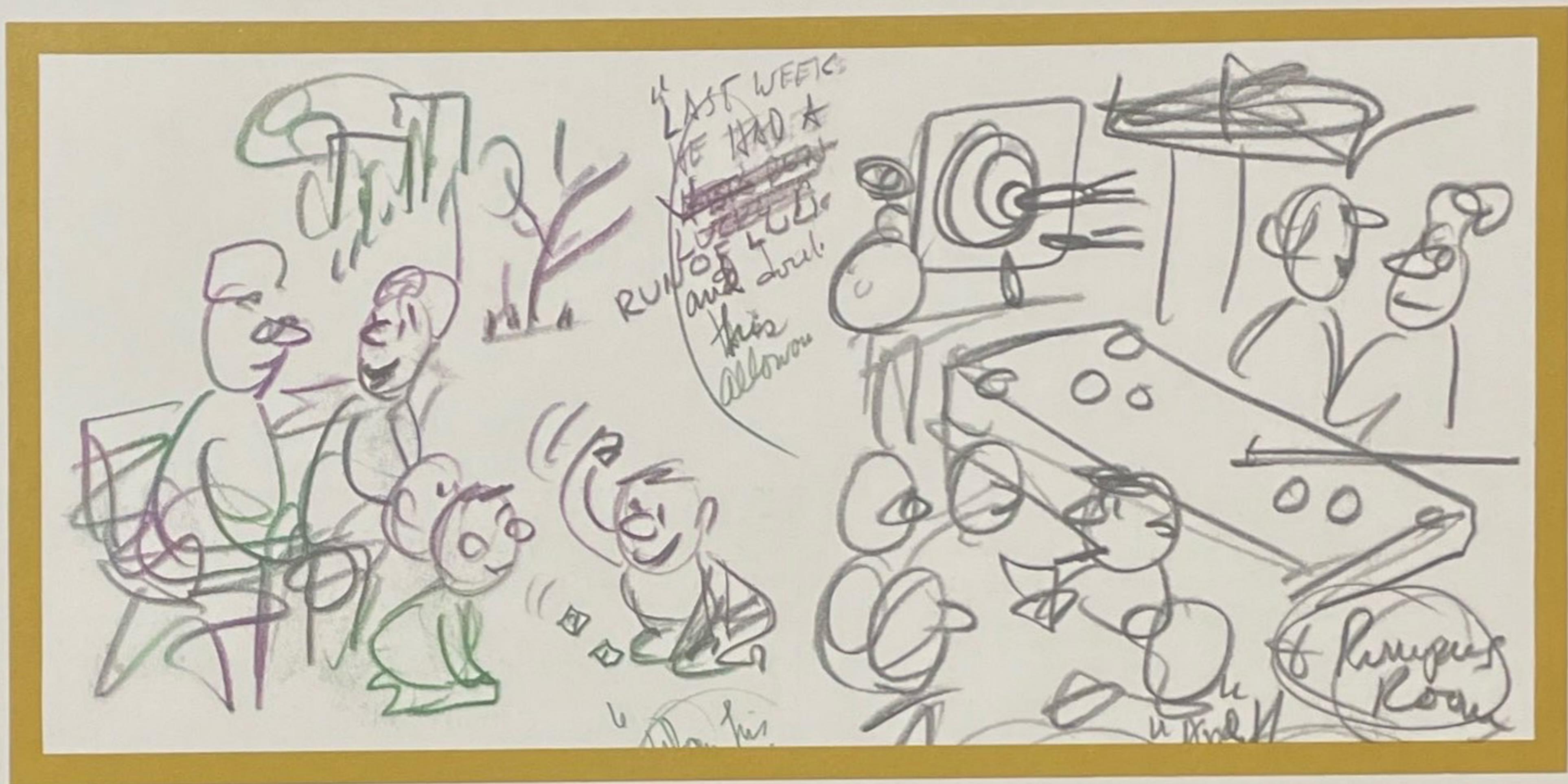
One of the nicest things about *The New Yorker* magazine is that it has Whitney Darrow, Jr., among its regular contributors. For more than a quarter of a century readers of that magazine have been laughing at his gentle, bemused observations about parents and children, husbands and wives, the cocktail hour and other foolishness that colors and confuses the American scene.

Whitney Darrow, a member of your Faculty, began drawing cartoons when he was an undergraduate at Princeton University. Like most successful cartoonists, he works very hard. His style, which looks so easy and spontaneous, actu-

ally comes from many hours of studied, conscientious drawing. On these pages he shows you a few of the steps (there were many others) he took to reach the final version of a cartoon that appeared in *The New Yorker*.

He doesn't always go about creating cartoons in exactly the way he's outlined on these pages, but his method is something like this each time. In a sense, he never stops working because he draws people constantly wherever he goes — on the train, in a park, at a playground or swimming pool, on the street. He uses these sketches often when he's drawing a cartoon, as models or as reminders.

Sheets of typing paper and 5B pencils are Whitney Darrow's tools for thinking. As he lets his thoughts play, he scribbles, working fast, covering page on page with cryptic words and picture beginnings. One gag or picture idea that is only fair may lead, by this kind of free association, to another one that's hilarious. Out of a hundred pages, he may get fifteen or twenty possible ideas — of which he may develop only five or six. Darrow doesn't always rely on his own resources, though. His family and friends and ideas sent by mail from funny strangers are helpful supplementary sources.

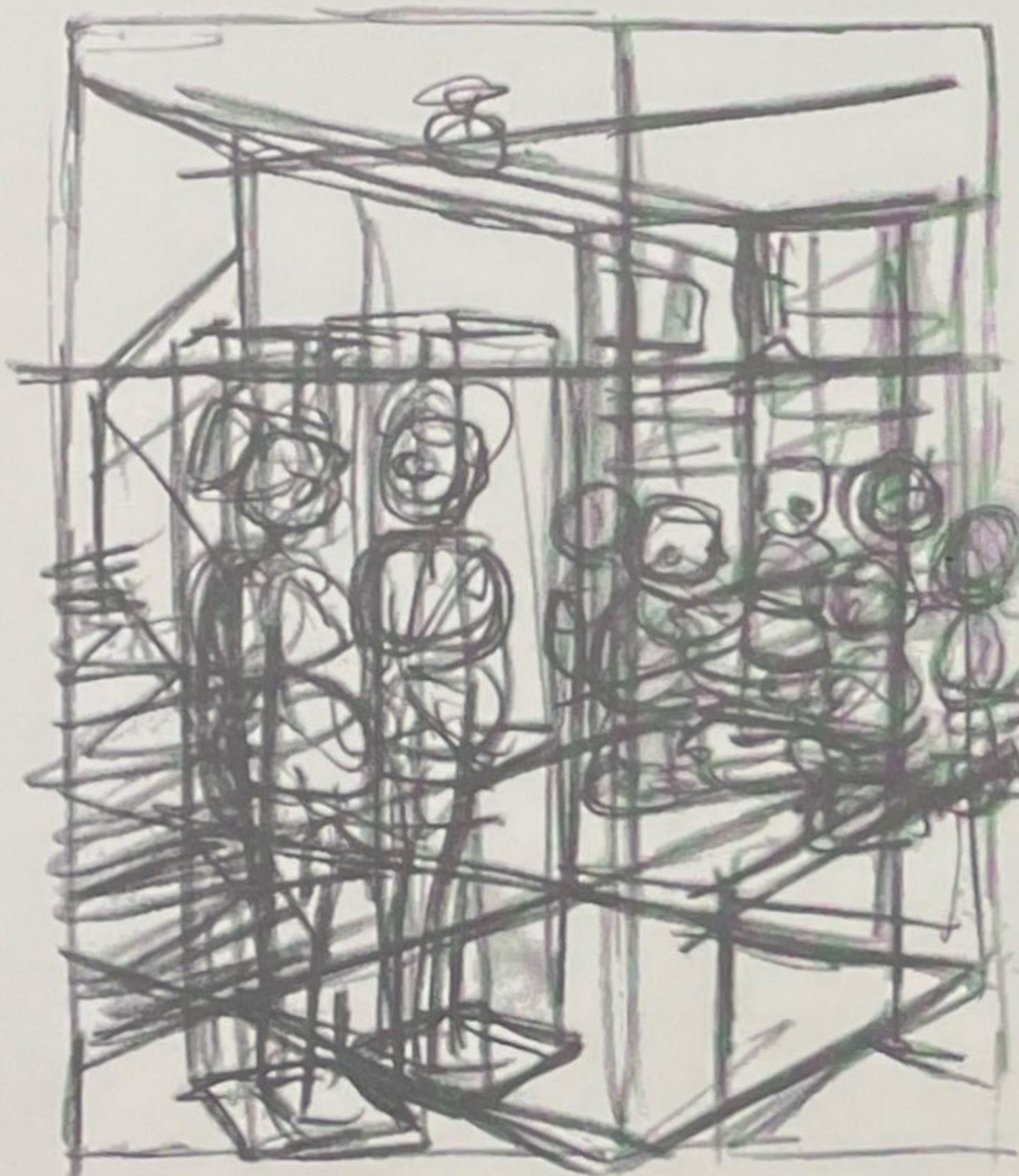


Whitney Darrow's characters aren't instant creations. He works them out and refines them by making several sketches of each one. It was important to decide here what kind of boy he'd put under that eyeshade. He tried many types — all the way from the studious one at right to the cold-blooded little demon who finally ended up in the finished drawing on the facing page. To keep his drawing style fresh and to keep himself from getting stale, Darrow makes his sketches in all sizes, on many different kinds of paper. He also switches frequently from one medium to another.



This is the idea sketch which Darrow submitted to *The New Yorker*. By now, even though the drawing is rough, his characters and composition are pretty well thought out. The people at the magazine had only one suggestion — that he put the children into an actual room. He did that, as you can see, in the final version below.

Whitney Darrow, Jr.
© 1961 The New Yorker Magazine, Inc.



Whitney Darrow often makes perspective drawings so, as he says, he "can forget about it." Perspective, he knows, has to be right or the cartoon won't "read," but he doesn't want to be so conscious of it that his drawing will become stiff. Studies like the one above place his characters correctly in space, and free him to draw as he feels. In some cases, if the composition is complicated, his perspective drawing will be more finished than this one. At right is the cartoon that finally appeared in *The New Yorker* — very funny, and looking as though Darrow tossed it off in half an hour.



"And this is the children's game room."

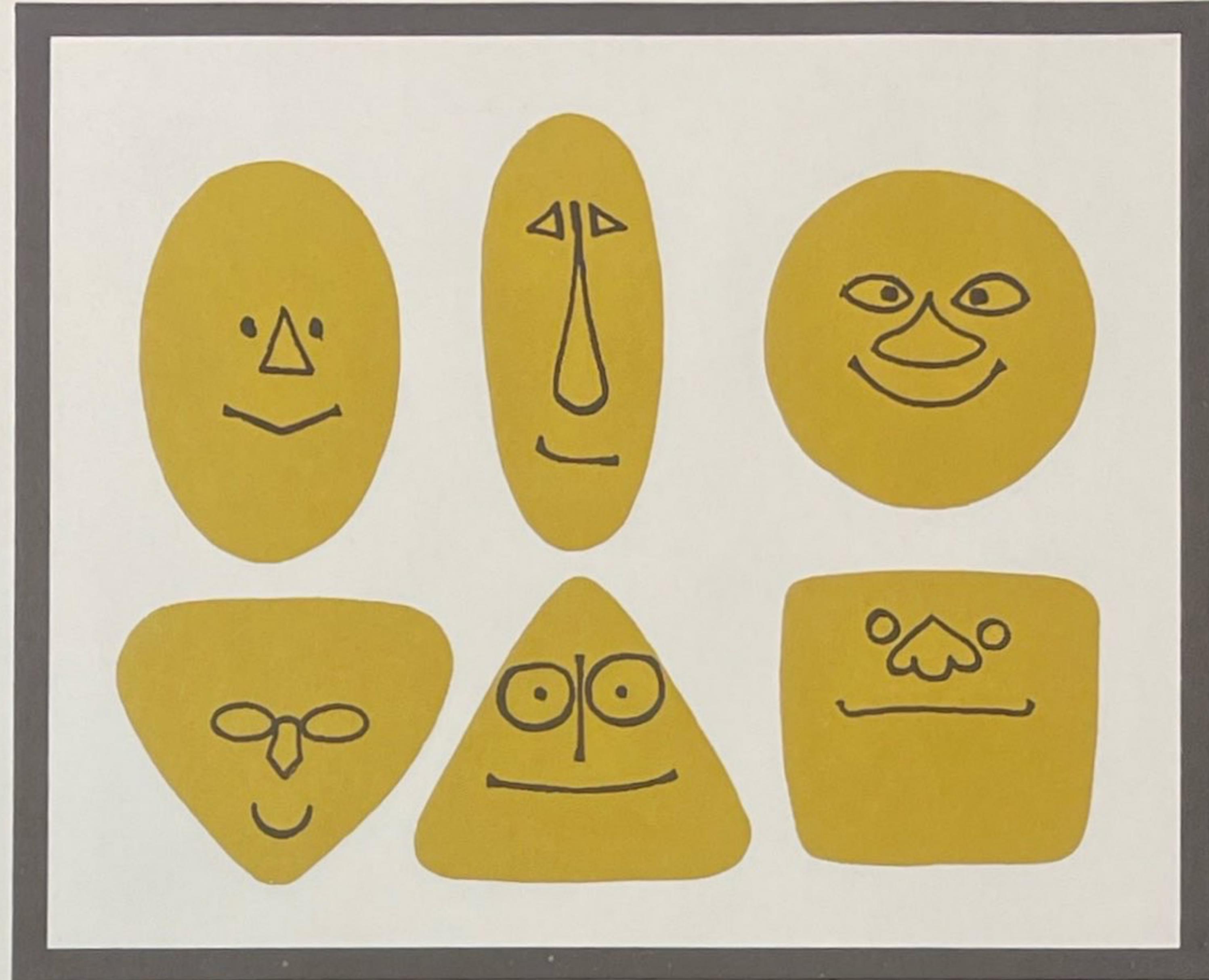
Head shape

Everyone's head resembles one of these six basic shapes, at least a little. Decide which one your subject fits best. Use it as the beginning shape for your drawing.



Features

Learn to relate the facial features to each other and to the head. Note the size and shape of the eyes, nose, mouth, ears and eyebrows. Look for whatever is special and unique in the face and play up that personalizing characteristic.



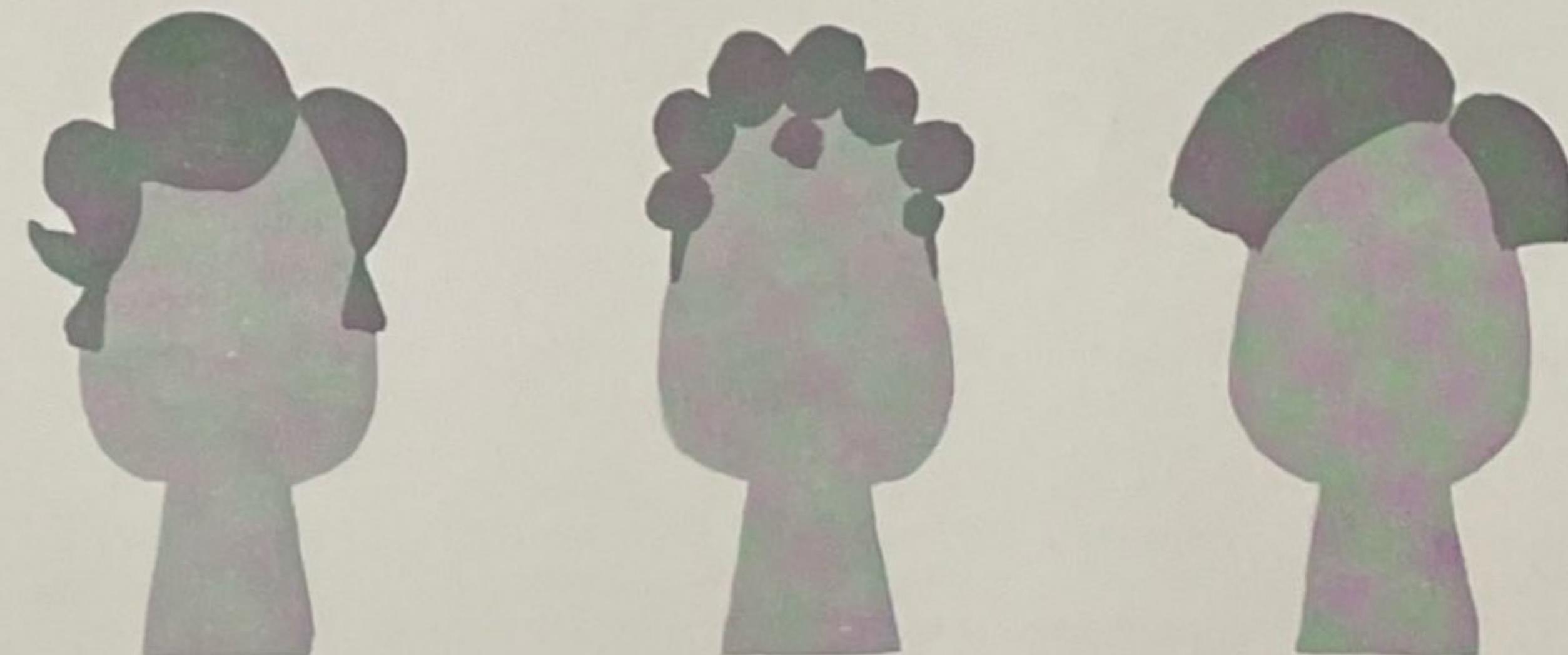
Caricature—the super-likeness

A good caricature delights us, not just because it's an exaggerated version of the original, but because it captures in a few lines the essence of his character. A caricature is a kind of super-likeness, and it calls for the very keenest observation.

When you draw someone in caricature, begin by looking at him as though you'd never seen him before in your life. That's hard to do, particularly if you really see him every day. You'll just have to train your eye to look more clearly, and perhaps more analytically than you ever have.

Begin with the face and head, being particularly mindful of four descriptive aspects. These are the total head shape, the features (their lines, proportions and arrangement), the shape of the hair and, finally, the direction of the profile.

The features are almost always the most telling aspect of all. Look for what it is that makes them unique, and zero in on it. Is it a prominent nose? A long upper lip? Buck teeth? Sagging jowls? Big eyes? Piggy ones? Or is it the unusual way the features are set into the face? Everybody's face is one-of-a-kind. It will be up to you to see and capture (and exaggerate) that uniqueness. Don't forget the ears. If they stick out, you'll be in luck because you'll have a ready-made personal characteristic to caricature.



Hair

Observe the shape of your subject's hair and the way it frames his face. If his hair has a particular direction, if it's long or wavy or thick, exaggerate that quality. An unusual hairline is, in some cases, the most obvious identifying characteristic.



Profile sweep

Everybody's profile is different, yet each follows, to a certain degree, the general sweep of one of the three profiles above. Observe whether your subject's profile is convex, straight or concave; then you'll know the direction your exaggeration should take.



Special traits

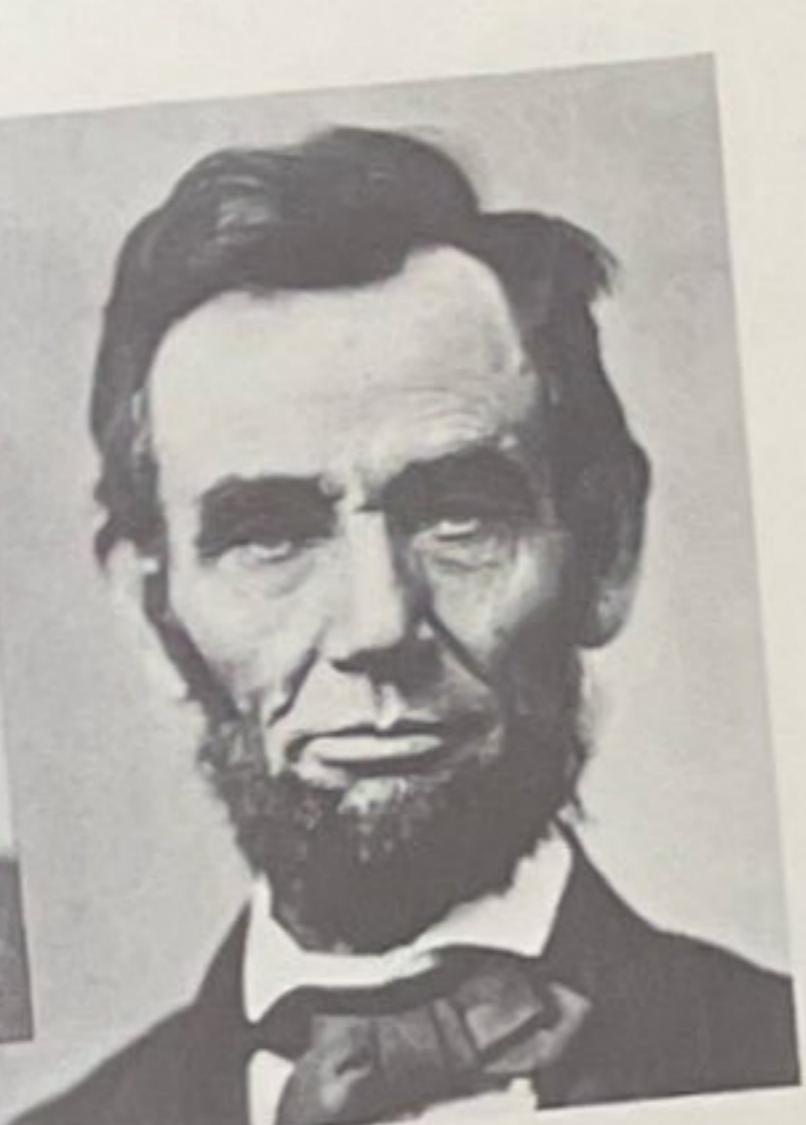
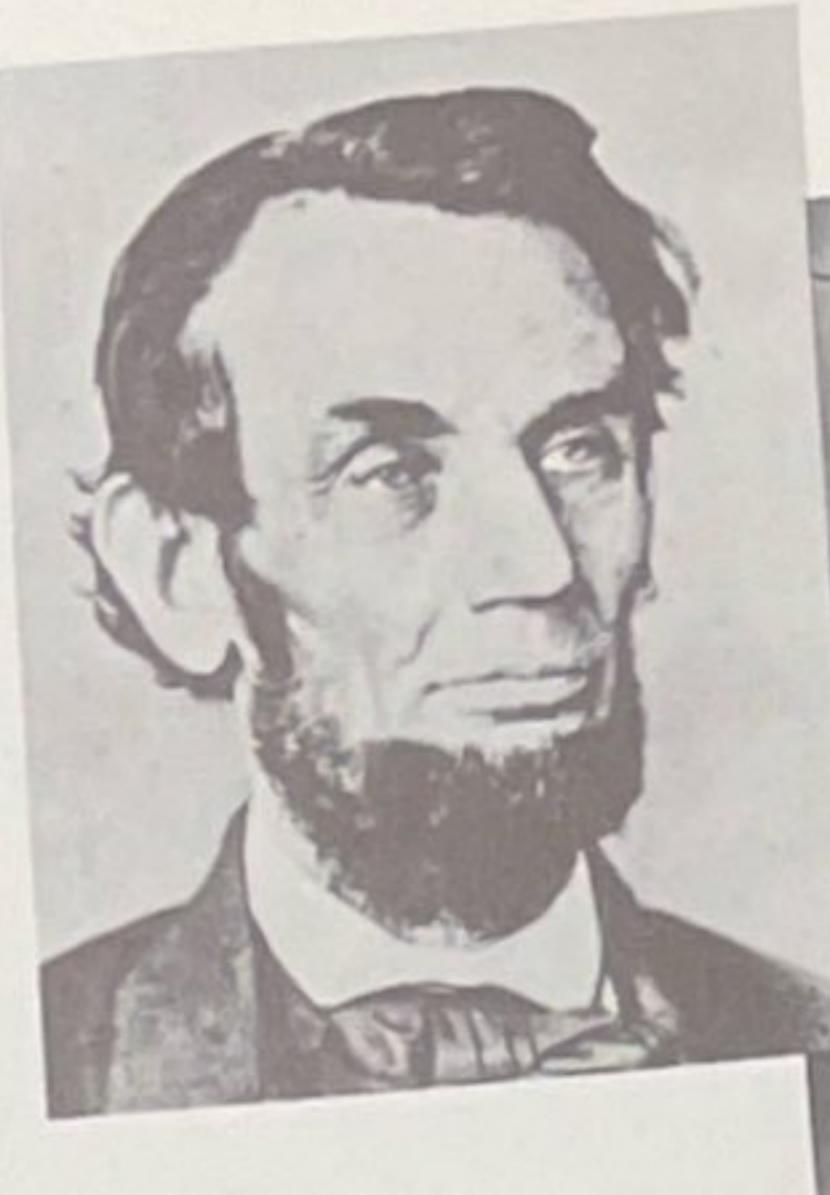
We recognize some people instantly by certain identifying tags — like Castro's beard and Ringo's Beatle hair style. Most people aren't quite as singular as these two, but all of us have some trait or affectation or habit that is peculiar to us. It may be that we smoke a pipe or wear hornrims. One person may always affect cowboy boots, another a baseball cap. Another may carry a cigarette holder or wear wide printed ties. These are the visible touches that give people color and individuality. Emphasize them.



Body shape

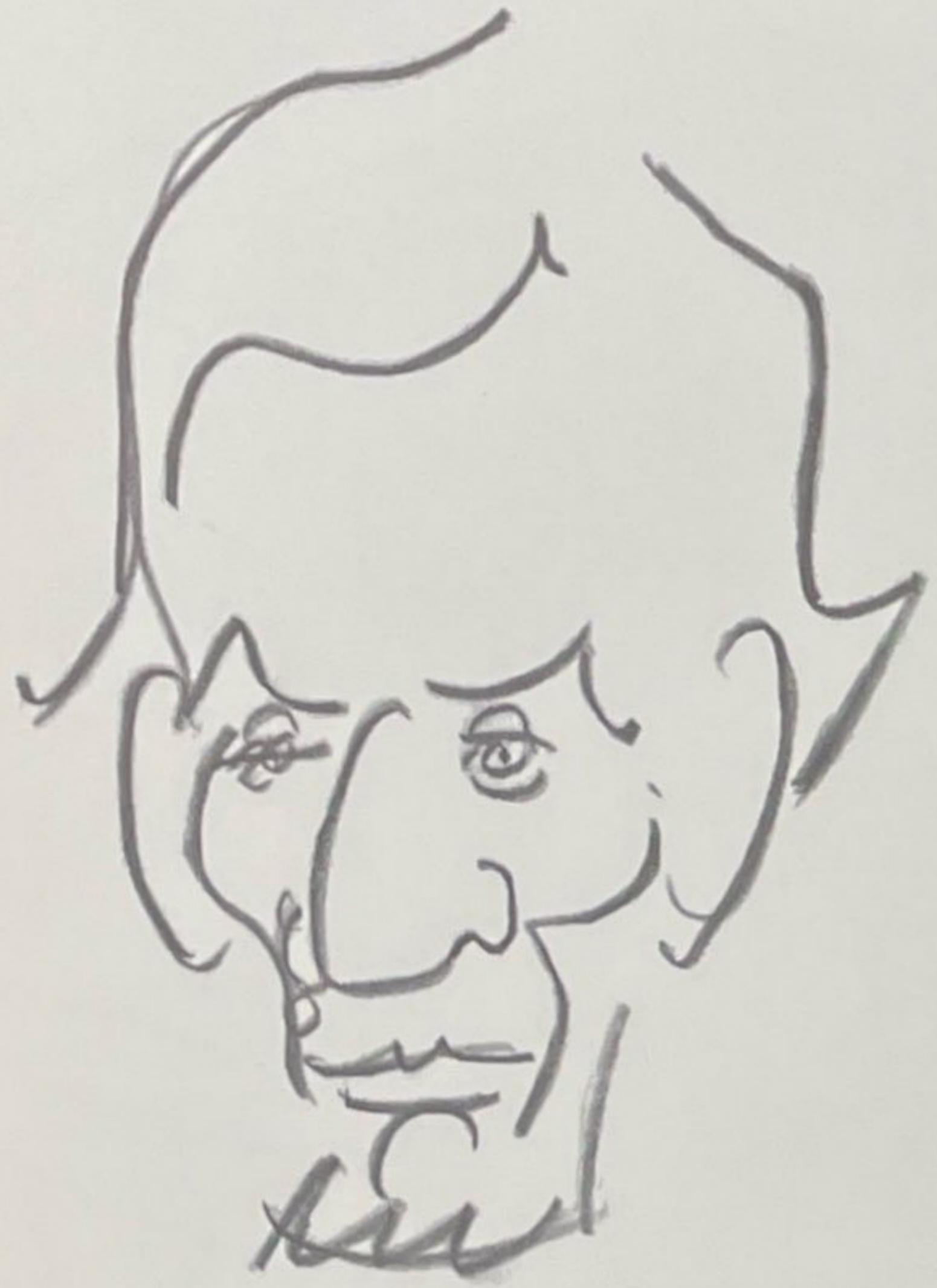
If the person you're caricaturing has a distinctive shape, accentuate it in your drawing. The Western sheriff is long and lanky and a little stooped. See how we played up his lines in the cartoon at right? Charlie Chaplin has a shape so recognizable, we know it even from the rear. Charlie's an original, a living caricature of society's dauntless outcast. Everything about him is so unique — his walk, his funny baggy clothes, his attitude — he's a natural subject for the cartoonist.





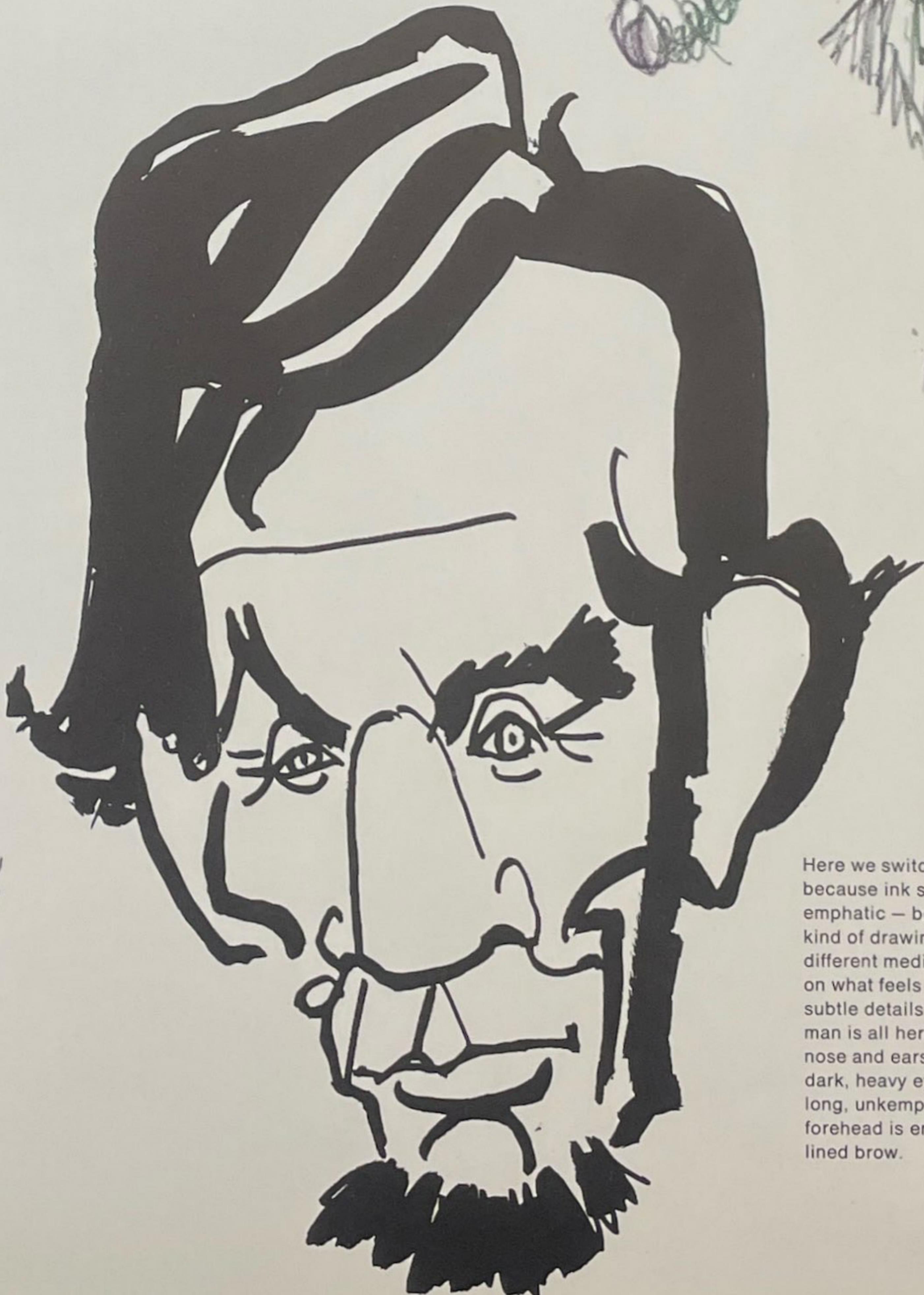
Developing a caricature

In caricaturing, work from life if you can. When that isn't possible (as it wasn't in the case of Mr. Lincoln) the next best thing, and a substitute that caricaturists use quite often, is photographs. We collected a dozen or so of Lincoln so we could study his face from many angles. Then we made several studies (*right*) to get the feel of the head and to find the pose we wanted.

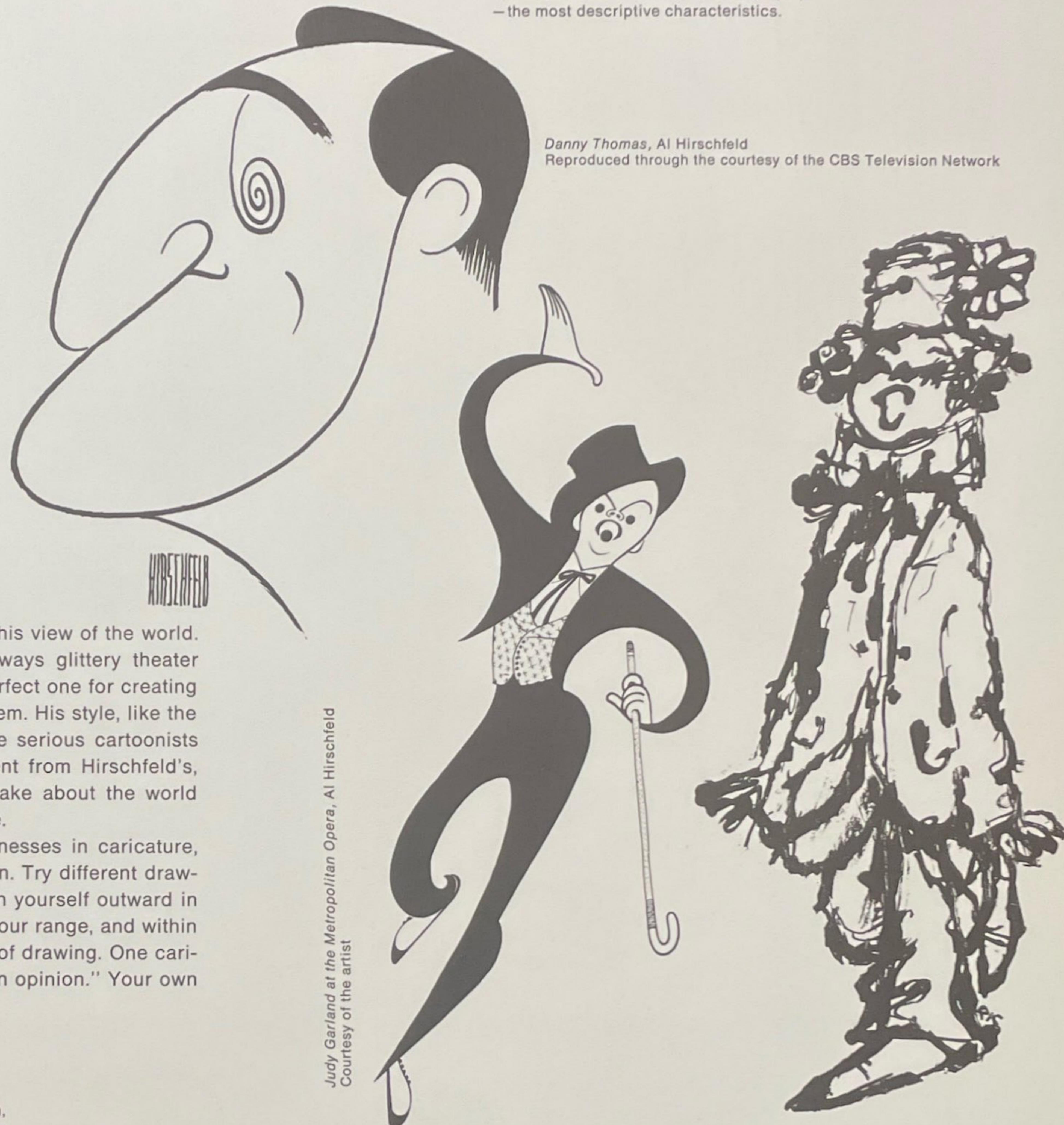
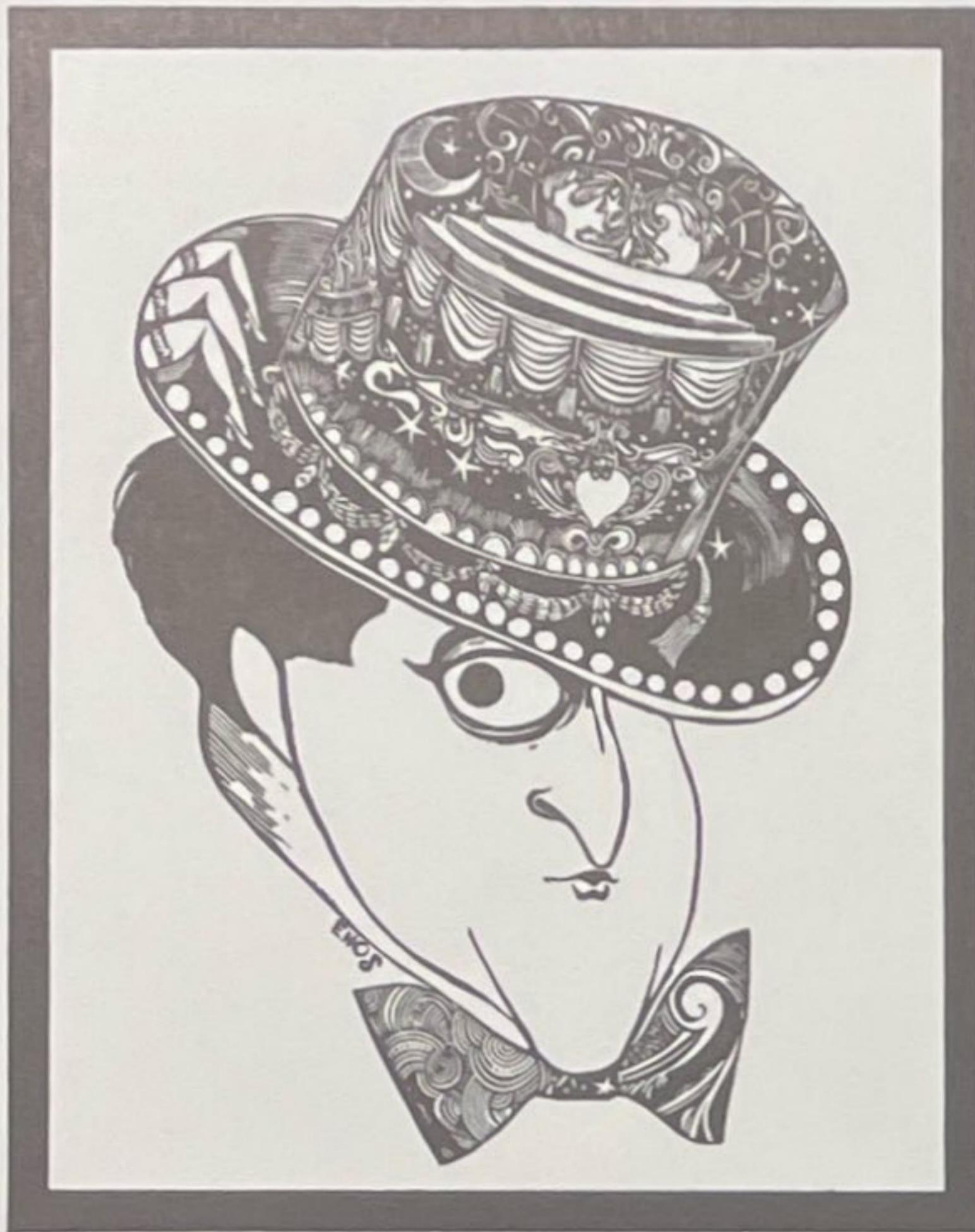
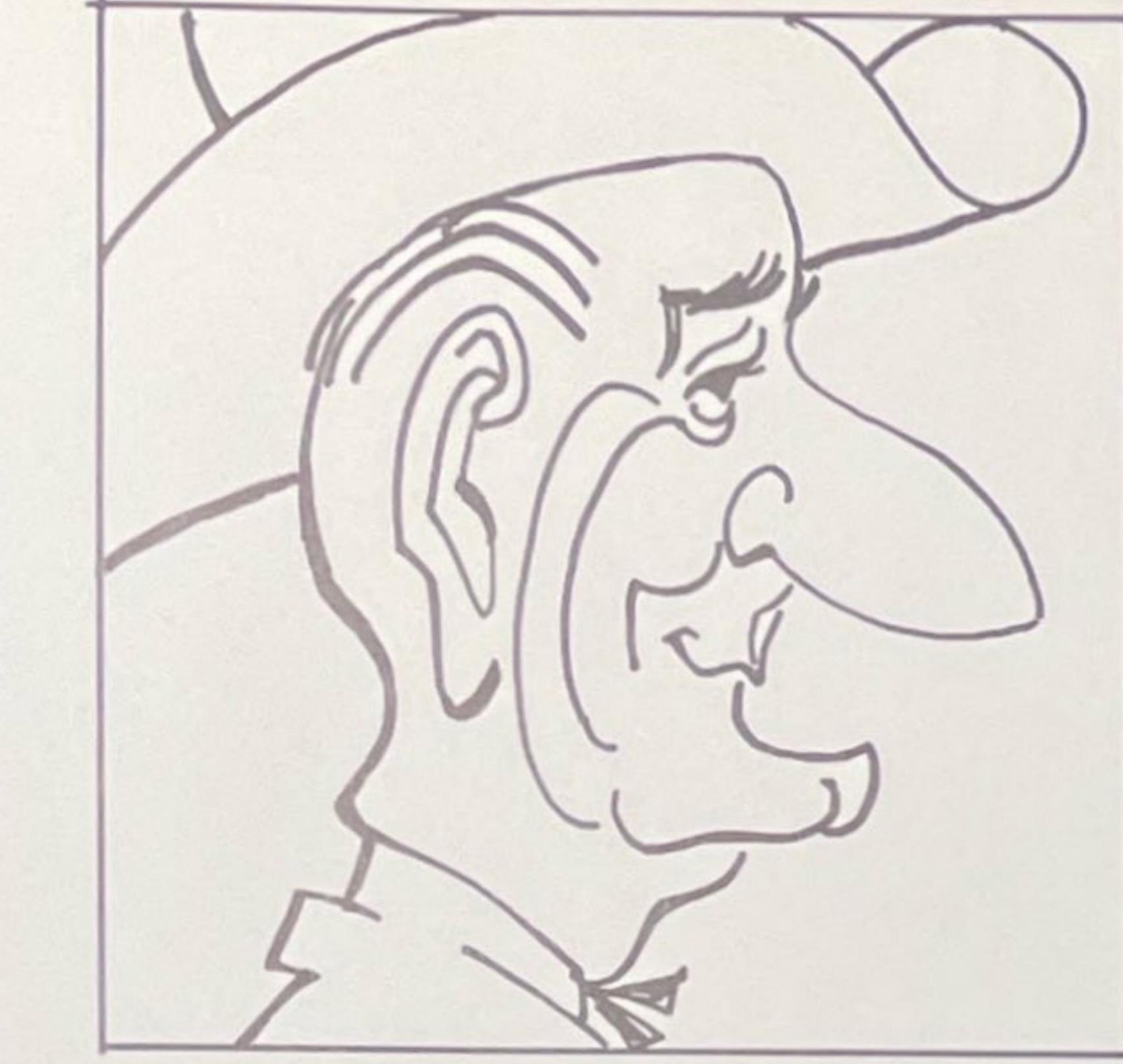


Most caricaturists play up (sometimes with extreme exaggeration) the most obvious, the most descriptive characteristics of their subject. In Lincoln's case, we went for the prominent nose, the chiseled, bony cheeks and, of course, the beard and long hair. Don't worry about literal precision; let your line follow what you feel is most telling in the face and hit it hard, exaggerating boldly if that's the way you feel.

Now we begin to develop those characteristics we want to emphasize. Lincoln was often weary, often melancholy. That is the man we wanted to show in our drawing. It may be that at this stage you'll conclude that you haven't caught your subject as sharply as you'd like. In that case, start over. You may have more success if you work over your first drawing with tracing paper. This way you can trace the parts that seem OK and change the others.



Here we switched from pencil to ink because ink seemed clearer and more emphatic — better for this broad, direct kind of drawing. You might choose a different medium, though. It all depends on what feels right to you. There are no subtle details in this drawing, yet the man is all here: sad, brooding eyes, large nose and ears, full mouth, narrow jaw, dark, heavy eyebrows, bushy beard and long, unkempt hair. One stroke across the forehead is enough to suggest a deeply lined brow.



No one, particularly a person so controversial as a President of the United States, could expect to go under the cartoonist's scalpel-sharp pencil and come out looking just the way he'd like to. If the artist thinks he's great, he may emerge looking benevolent and wiser than he ever appeared to be in real life. But if the caricaturist is a political enemy, he can even find ways to twist a twinkle into an evil leer. Caricatures of performers like Danny Thomas aren't as apt to be critical because they don't make anybody mad. No two caricatures of them would ever look alike, though, because each cartoonist works and interprets in his own style.

Study these four drawings of the faces of these two men. Each, though totally different from its counterpart, is a recognizable image of the original. The reason, of course, is that they were drawn by caricaturists who knew what to play up — the most descriptive characteristics.

Danny Thomas, Al Hirschfeld
Reproduced through the courtesy of the CBS Television Network

Danny Thomas, Randy Enos
Courtesy National Broadcasting Company, Inc.

Seek your style

A caricaturist's style is an extension of his view of the world. Al Hirschfeld's subjects are almost always glittery theater people, and his arch, playful line is a perfect one for creating his amusing, sophisticated version of them. His style, like the world he portrays, is lighthearted. More serious cartoonists have found their own styles, far different from Hirschfeld's, better suited to the statements they make about the world they see and portray through caricature.

As you develop skill in creating likenesses in caricature, begin to work toward a style of your own. Try different drawing tools, different kinds of lines, stretch yourself outward in all directions. If you do, you will widen your range, and within it you'll find your own most natural way of drawing. One caricaturist has said, "Every caricature is an opinion." Your own style will help make your opinion clear.

Now caricature these famous faces, drawing from the photographs. Try a number of sketches of each, using a different drawing tool each time. Remember, look for the most outstanding characteristics, and play them up to the hilt.

Robert Kennedy
Photograph by Philippe Halsman
Courtesy of the photographer



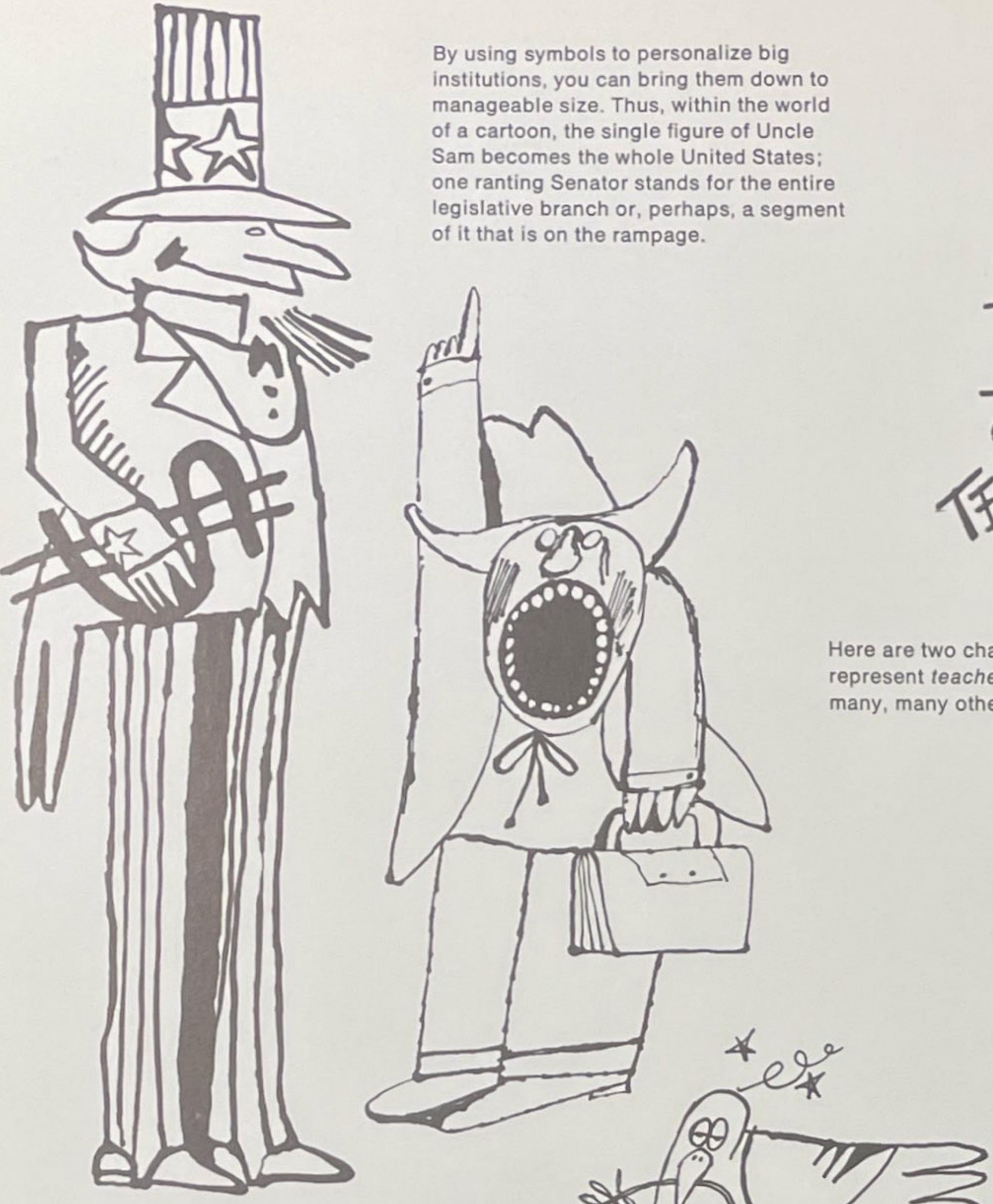
Judy Garland at the Metropolitan Opera, Al Hirschfeld
Courtesy of the artist

Charles de Gaulle
Courtesy United Press International

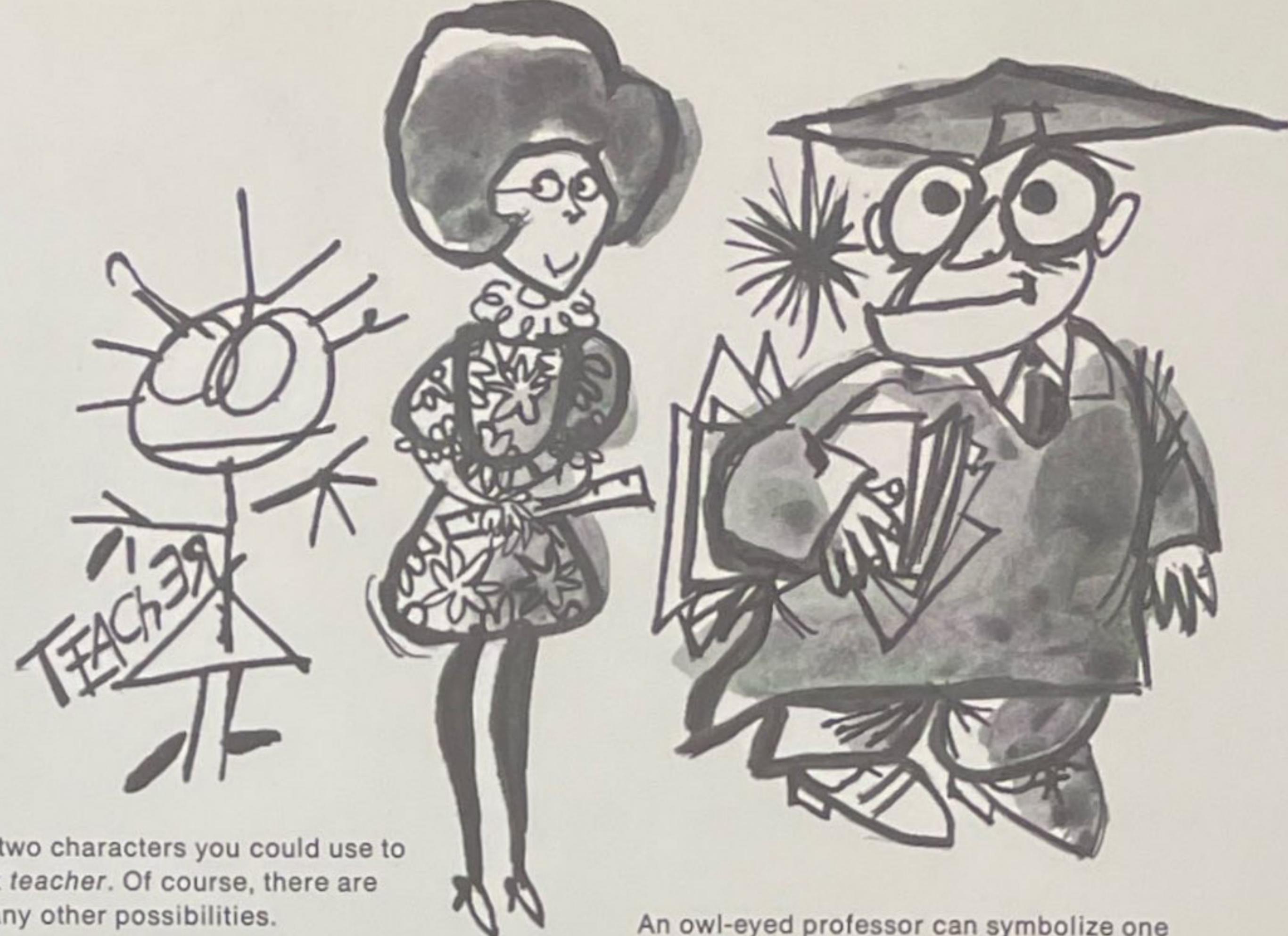


Your television set is a fine source for subjects to caricature. You can get excellent practice if you draw someone who performs regularly and whose face is usually close to the camera. A newscaster is one obvious choice. Another is someone who moderates a weekly panel show. Choose a personality who interests you and then practice caricaturing him. Follow the steps outlined on the facing page.

Joan Baez
Photograph by Gaveau
Courtesy Folklore Productions, Boston



Here are two characters you could use to represent *teacher*. Of course, there are many, many other possibilities.



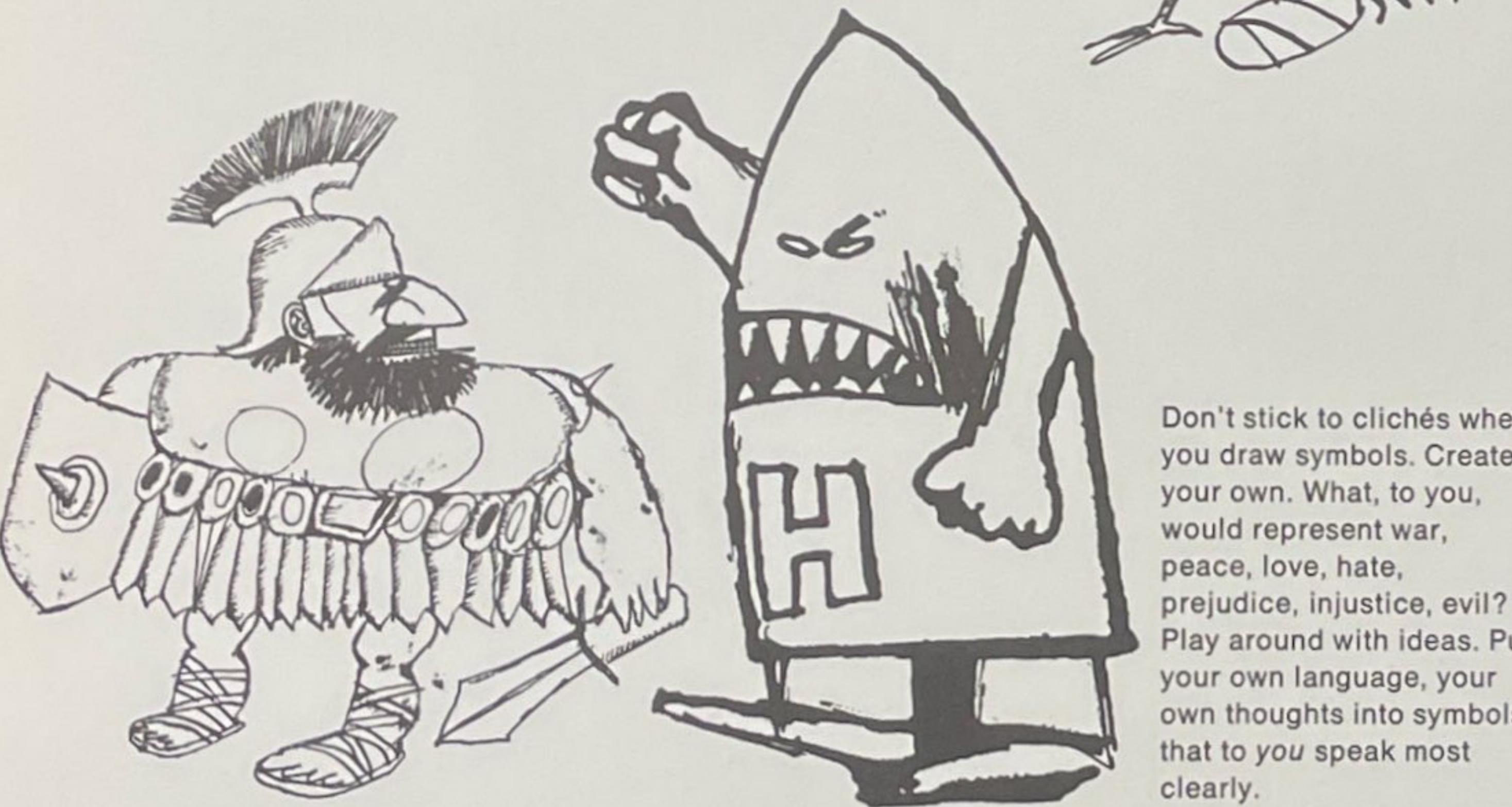
An owl-eyed professor can symbolize one teacher, one school, one group of teachers — even the whole field of learning.

The opinion cartoon

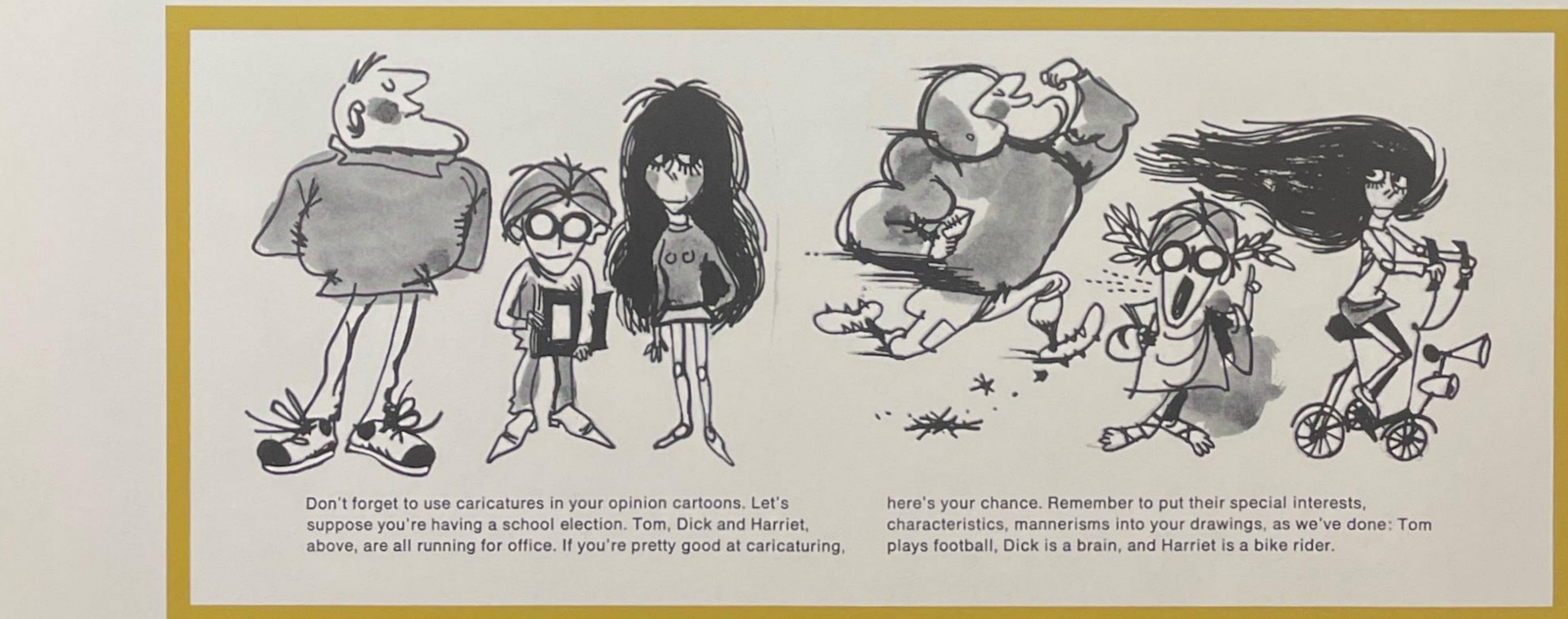
Opinion, or editorial, cartoons always express a point of view. They may be funny, serious, vitriolic, even brutal — the approach depends on the artist — but they always take a stand. This kind of cartoon, which is really a visual editorial, can be very potent stuff.

You can take on little local issues as well as big national and world-wide ones with opinion cartoons. Why don't you try to draw some for your school paper? There's always something going on at school that has people taking sides. You'll have fun seeing how clearly, how forcefully, you can put over your ideas about it in a single, very simple drawing.

On these two pages are some suggested approaches to opinion cartooning. You'll notice that we urge you to use symbols. They're very handy props for cartoonists, as you'll see if you study the editorial page of your newspaper. There are plenty of ready-made symbols available to you, but if you try to create your own, you'll have more fun. Your drawing will probably be more effective, too.



Don't stick to clichés when you draw symbols. Create your own. What, to you, would represent war, peace, love, hate, prejudice, injustice, evil? Play around with ideas. Put your own language, your own thoughts into symbols that to you speak most clearly.



Don't forget to use caricatures in your opinion cartoons. Let's suppose you're having a school election. Tom, Dick and Harriet, above, are all running for office. If you're pretty good at caricaturing,

here's your chance. Remember to put their special interests, characteristics, mannerisms into your drawings, as we've done: Tom plays football, Dick is a brain, and Harriet is a bike rider.

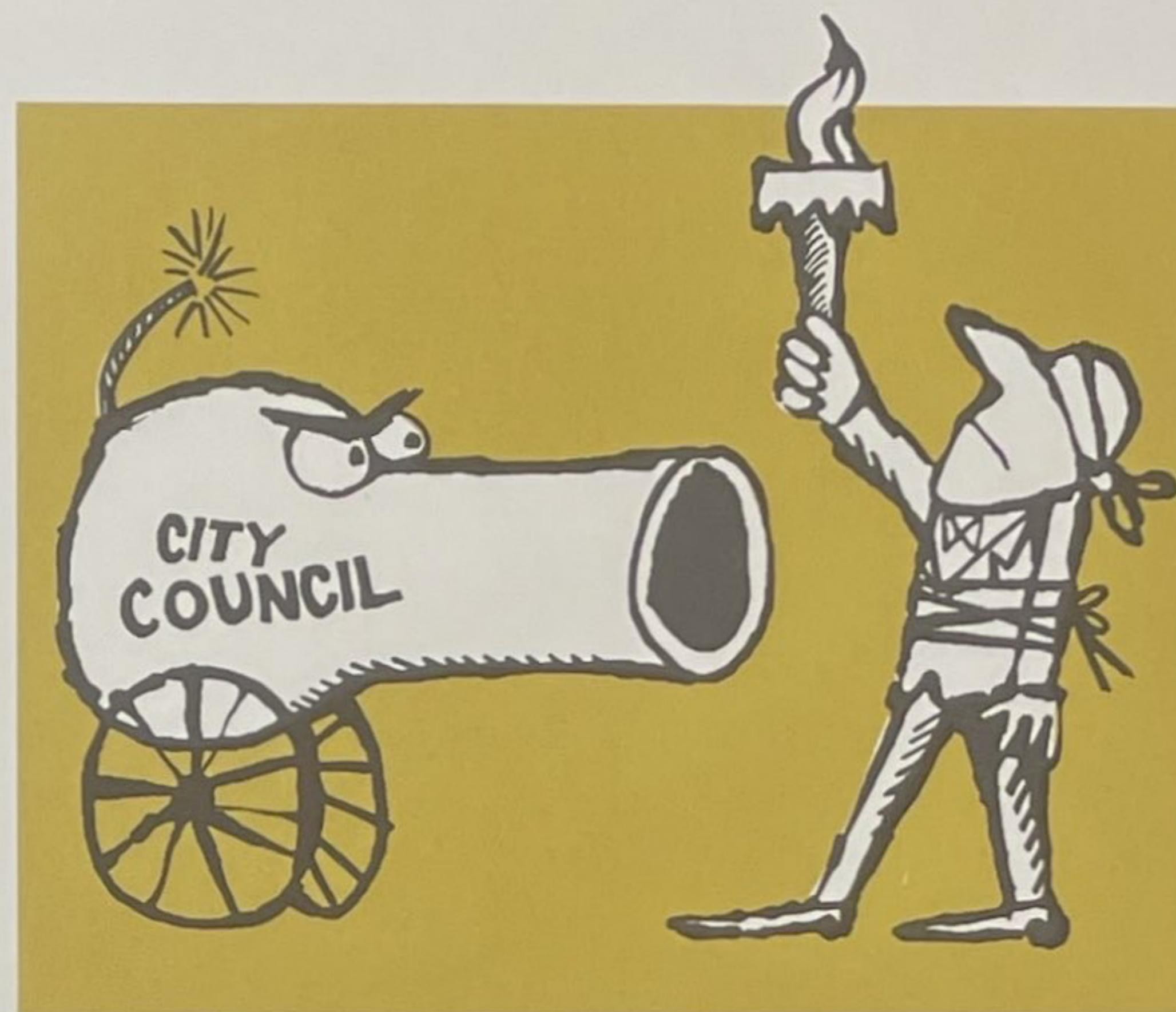
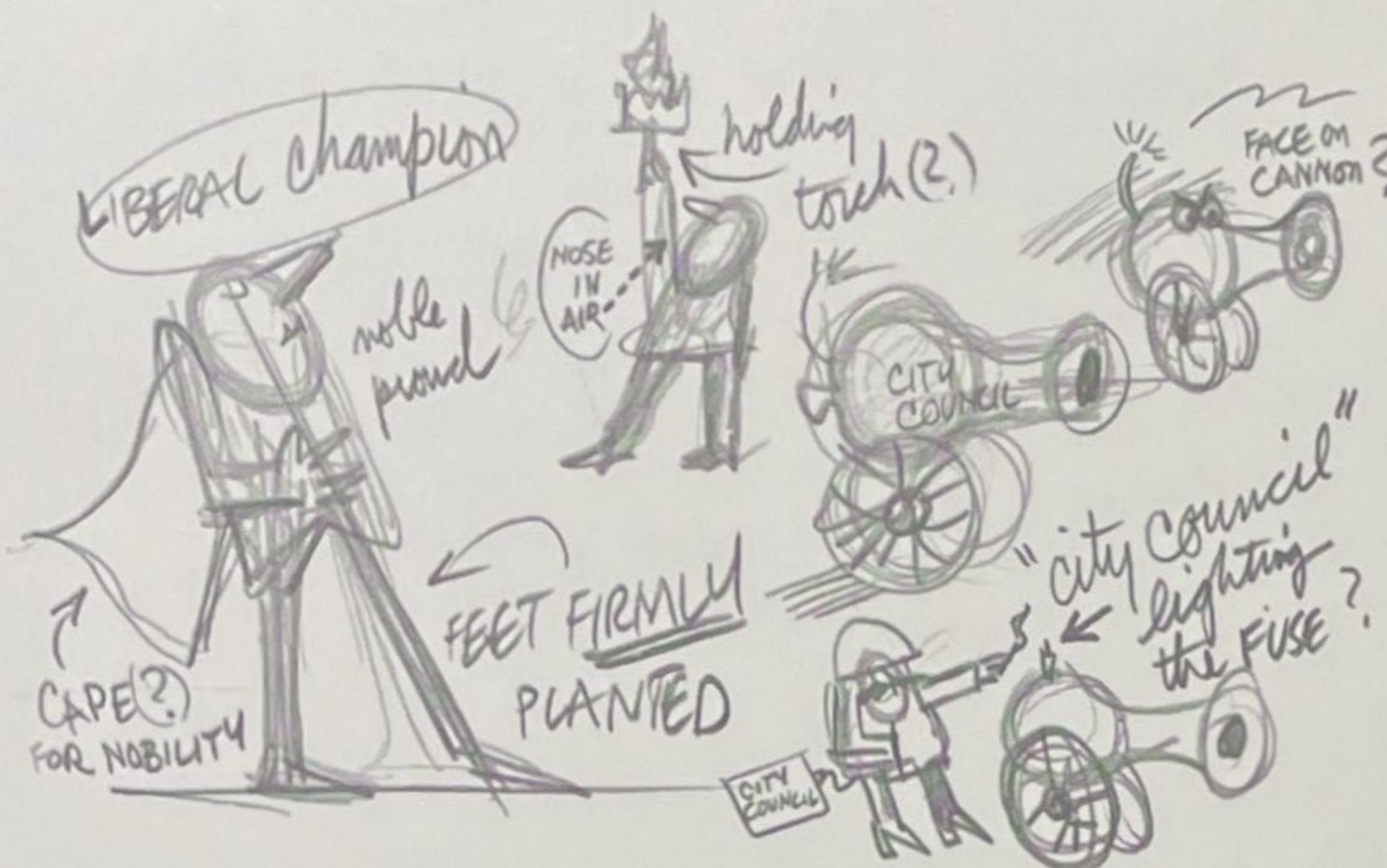
Pick an issue

What's going on at your school that has people all stirred up? There must be something. It might be a little issue like the right length for girls' skirts or a more serious one like the pros and cons of installing the honor system. We've dreamed up three issues that *could* have everyone taking sides and we've put them into opinion cartoons. The first, just below at right, takes up the cause of a teacher who's in trouble with the town fathers. The second concerns over-

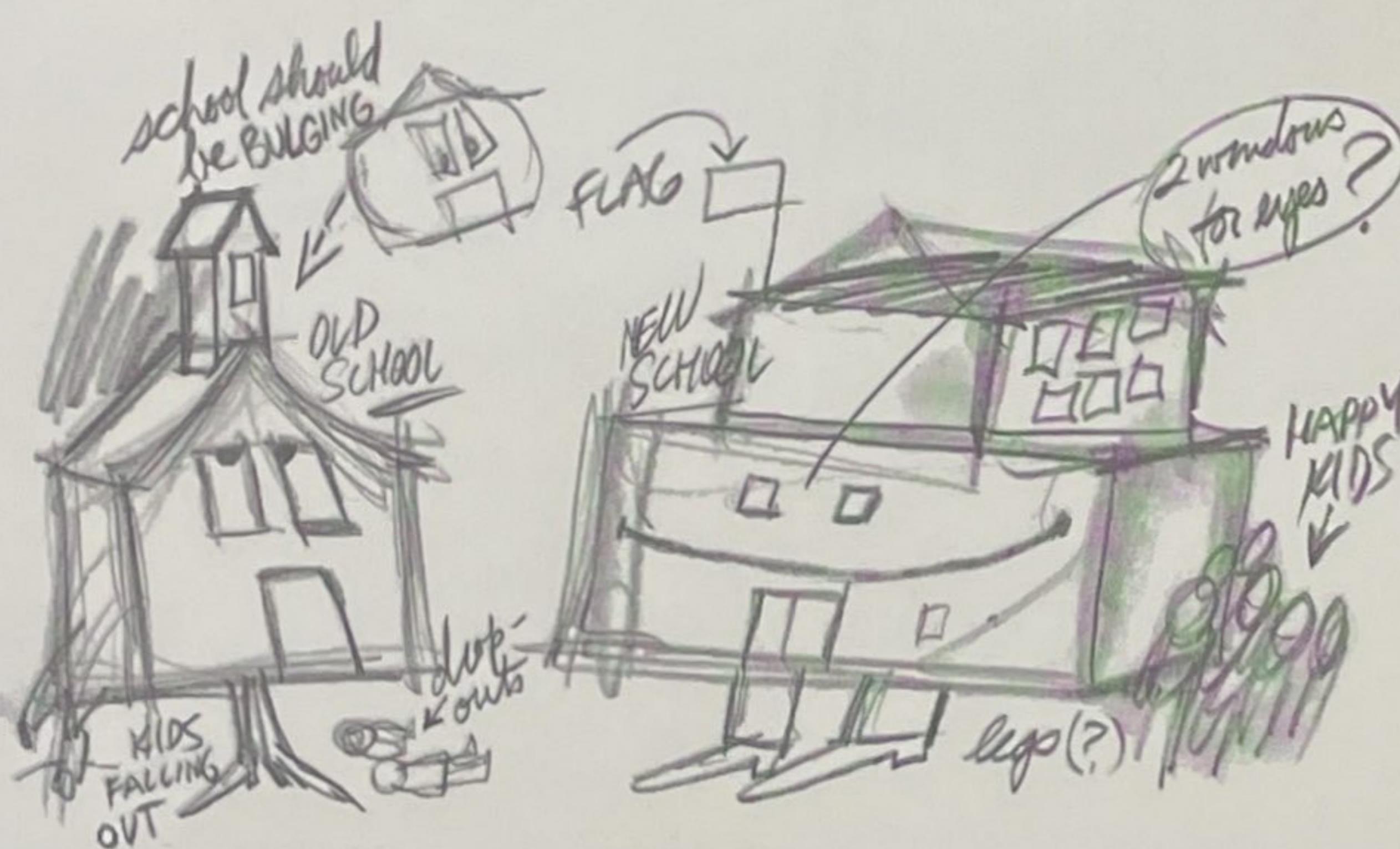
crowding, and the bottom one airs an issue that bothers lots of teen-agers — the difference between the voting and draft ages.

Now we want you to choose a real issue that's alive at your school and take a stand on it. Then, with the ideas below and on the facing page to guide you, draw some opinion cartoons of your own. Dramatize your cause. Make your point strongly and clearly.

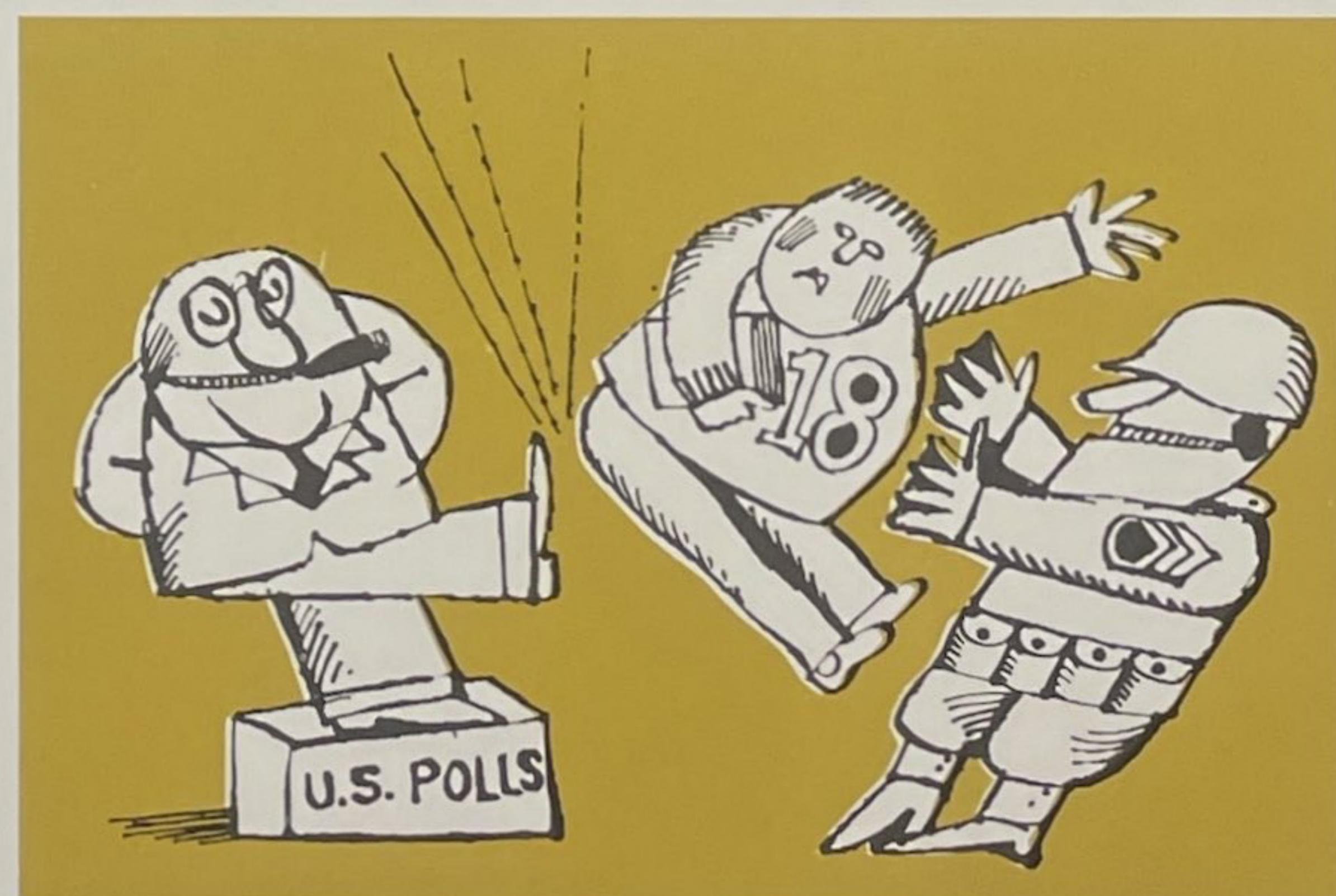
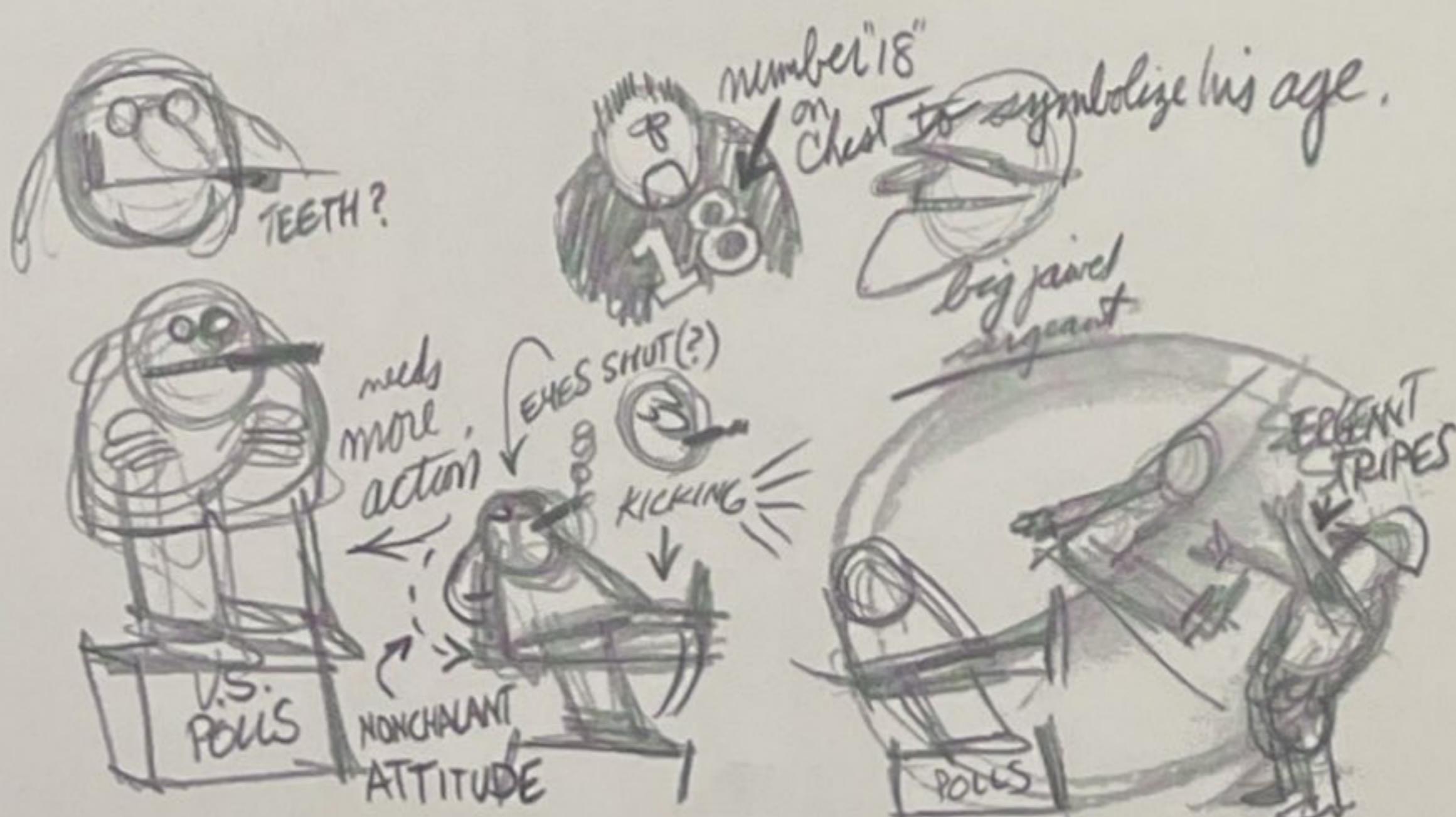
As you begin, play around with ideas. Use the same process of free association, of random thinking with a pencil, that Whitney Darrow, Jr., used to generate ideas for his cartoon. One idea will lead to a better one. We tried a number of different symbols for the city council before we settled on the cannon.



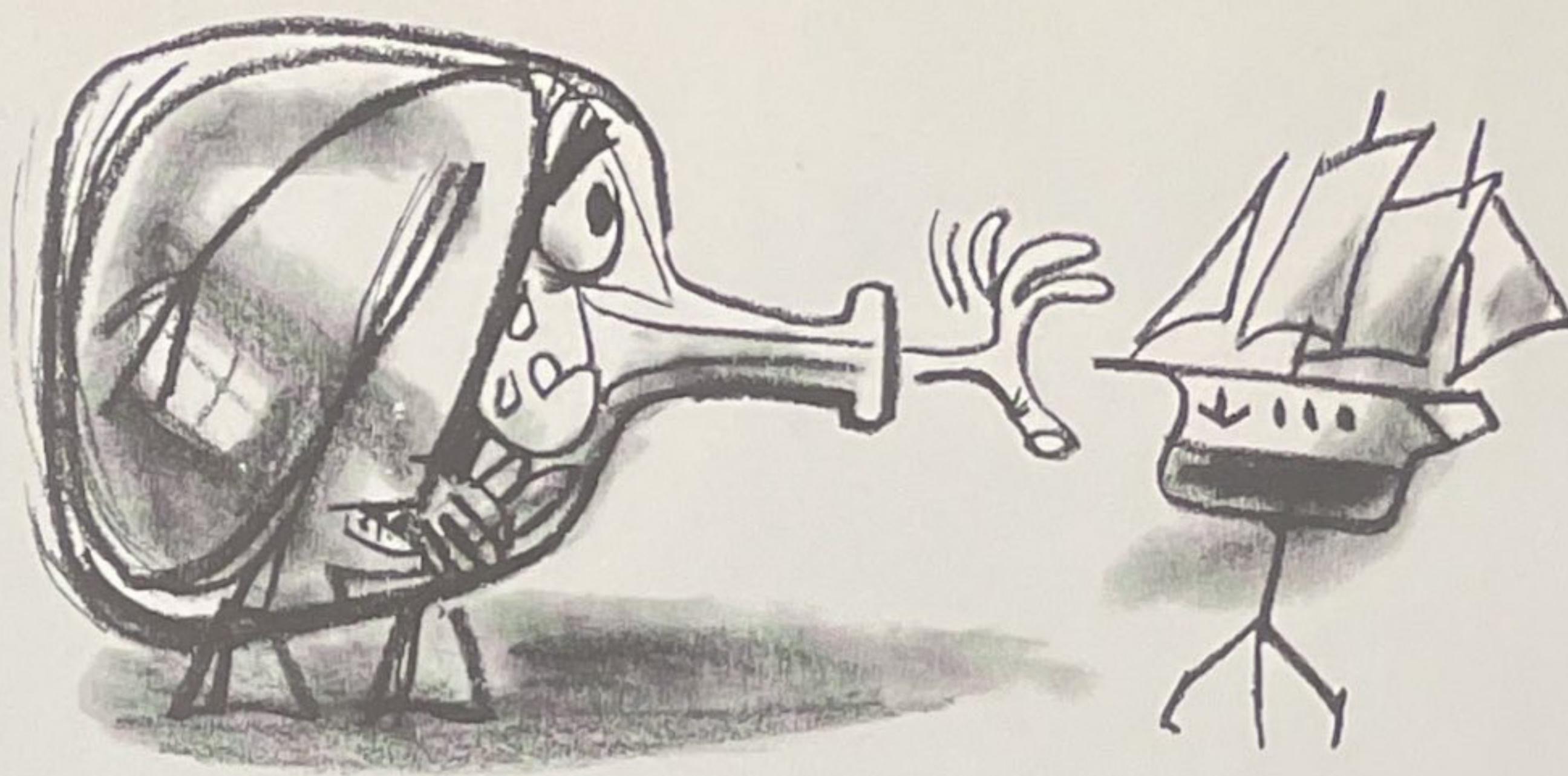
Here again, we played around with many ideas and half-ideas before we came up with the cartoon at right. As you can see, our cartoonist was on the side of progress.



Here's a serious issue, and so is the stand the cartoonist takes, even though he treats it lightly. Because he felt as strongly as he did about the discrepancy between the draft and voting ages, his main problem was to find a convincing, arresting way to put over his point of view in a cartoon.



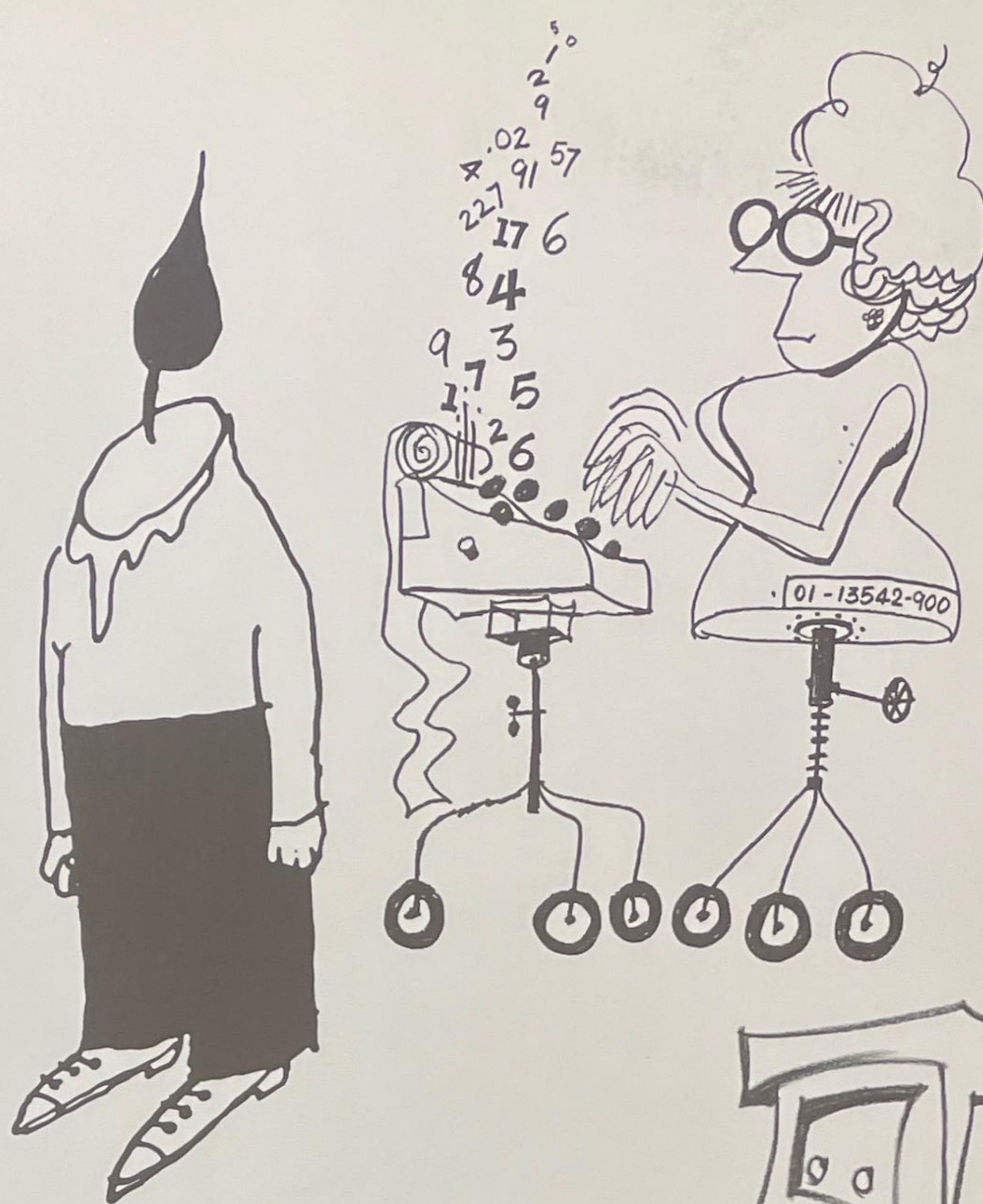
Baboon and Young, Pablo Picasso
Collection, The Museum of Modern Art, New York
Mrs. Simon Guggenheim Fund



Fantasy and the absurd

It takes a wild, free imagination to step into the world of fantasy and draw what you find there. You have to just let your thoughts and your pencil move out — further out than they've ever been before. What you have to do is invent a brand new world, or assemble one no one has ever seen before, out of the pieces and parts you find around you. You might see it in something as ordinary as a toy. Picasso saw the face of a baboon in a toy car and used it as the beginning of the bronze sculpture at left. An ordinary candle, a secretary who seems to have become part of her machine inspired two of the fantasy drawings on the facing page. We all have dreams, fantasies, and a sense of the absurd. The trick is to put them down on paper, as the artists represented on these pages have done.





Drawing fantastic things is fun when you're in the right mood. Because it's the kind of creative expression that comes out of the imagination, we don't want to suggest subjects for you to try, but next time you see something that you think looks ridiculous or ludicrous or fantastic, see what you can do with it pictorially. Don't be afraid to be really silly, wildly absurd, if that's the way you feel.

Don't restrict yourself to one medium. On these pages we have fantasy in bronze, woodcut, crayon, pen and ink, wash, and a line drawing in india ink applied with a bottle stopper. Use whatever seems right to you at the moment you start to work. If it turns out to be the wrong choice, start again with another.

Illustration from *The Underground Sketchbook of Tomi Ungerer*,
Tomi Ungerer, The Viking Press, 1964
Courtesy of the artist



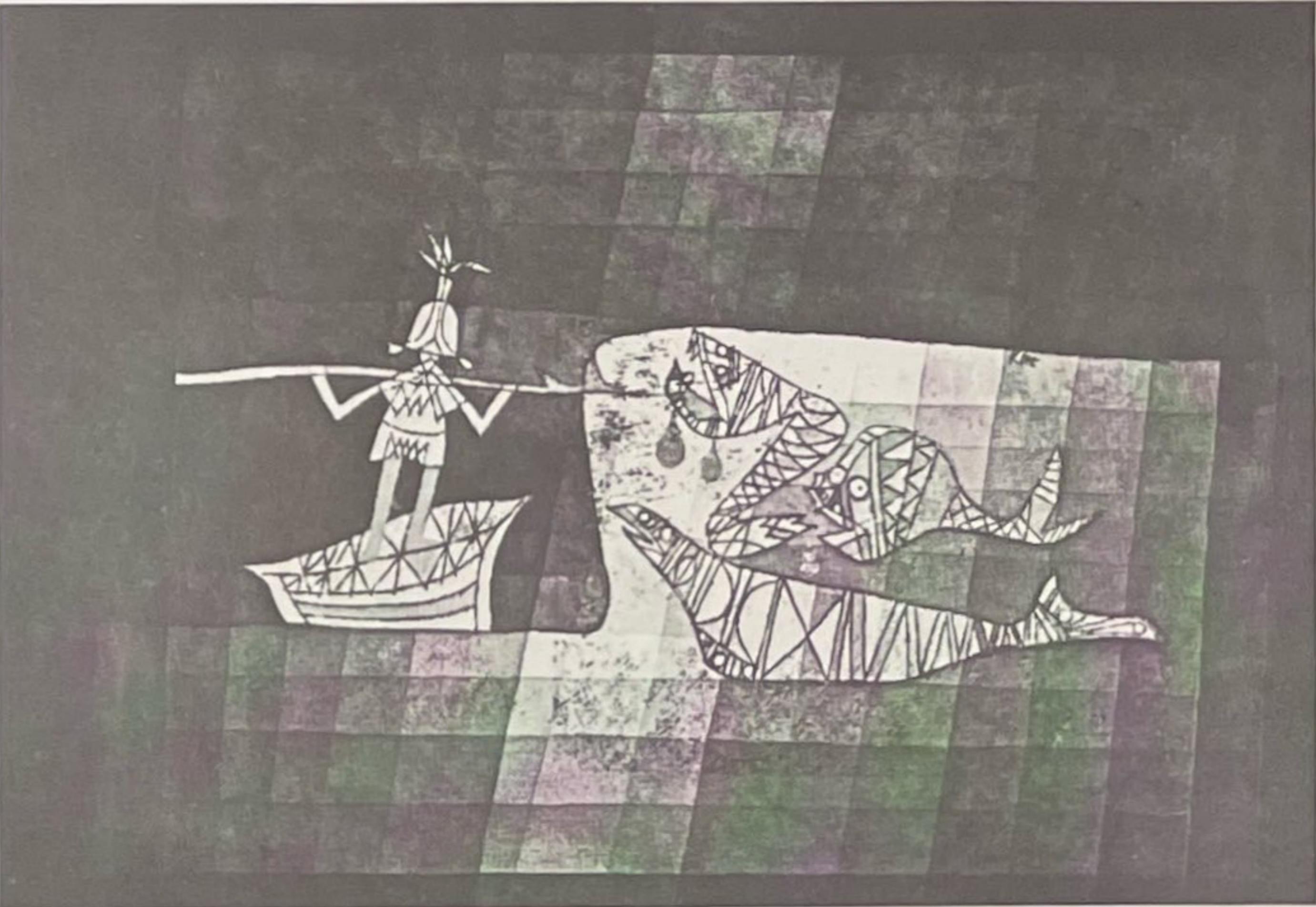
Gallery



Daumier, a brilliant satirist, was at his bitter best when he turned his contempt on some pretentious public figure. This is a caricature in bronze of Ratapoil, a cynical political agitator of Napoleon's time.

Cliché des Musées Nationaux

Klee's charming works sparkle with wit, but in some cases the meaning of the painting is hard to discern. It can be found in the theme, in the design, in the title, or in all three. You can take your own meaning from this dreamlike picture. It's called *Battle Scene from the Comic Operatic Fantasy "The Seafarer."*



From the collection of Mrs. Trix Durst-Haass, Basel, Switzerland

Humor in art

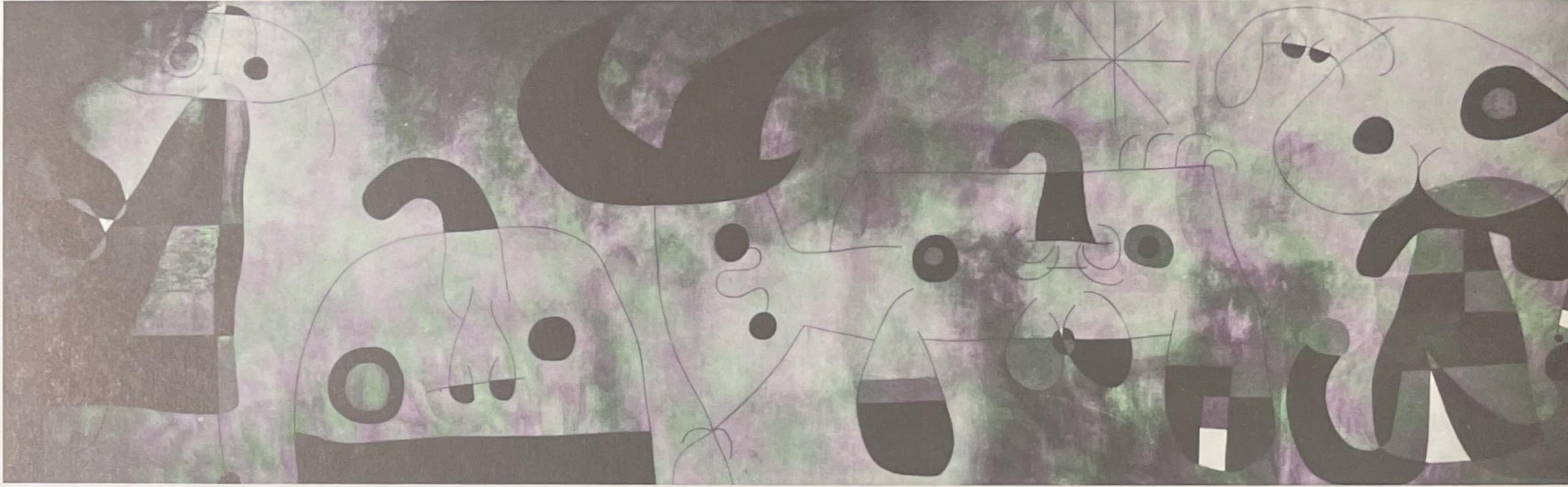
When an artist uses humor in his works, he isn't always trying to be funny. He may be a satirist, protesting a social wrong; he may, under the cover of humor, be registering stinging scorn. But artists are lighthearted, too. There are great works that are full of fun — witty, whimsical, gay, even hilarious.

It's interesting to see how personally, how individually, each artist uses humor to express himself. We've chosen six pieces for these pages, each of them unique in approach, in mood and in medium. In fact, their only common ingredient is humor.

Hasta la Muerte is one of eighty-two satirical etchings, called *Caprichos*, which Goya published in 1799. Biting and caustic, they are lampoons of women in their vanity, of the self-important in society, of marriage, of evil and despair. While the *Caprichos* had little success at home, they brought fame to Goya abroad, long before the world was aware of his much greater paintings.



Courtesy of the Hispanic Society of America



Courtesy Sidney Janis Gallery, New York

Miró's gay, humorous vision is forever inventive and fresh. His delightful, witty forms have the imagery you might find in the unselfconscious drawing of a child. Of the mural above, painted for the Graduate Center of Harvard University, he said, "I hope it will enable me to establish close contact with the students, the young men of tomorrow. It is better to influence the young generation than to try to convert stubborn old men."

Women and Dog, 1964
Wood, plaster, synthetic polymer paint and miscellaneous items. 72" x 82" x 16"
Collection Whitney Museum of American Art, New York
Gift of the Friends of the Whitney Museum of American Art

Pop art is the newest form of social satire. Claes Oldenburg's hamburger, above, is three feet wide, and made of latex and awning cloth. Marisol's amusing sculptures (like the one at right) are collage in three dimensions. Here a single figure has a head of wood, a plaster three-sided face, and a wooden body with painted clothes. The plaster hand grasps a real handbag and restrains the dog with a real chain. Marisol, who maintains she isn't a satirist, has said, "I'm thinking only about art and shapes. If there is social comment, it seems to come out by itself."



Cats

On a snowy afternoon, a fifteen-year-old girl named Debbie Sims curled up on her bed and drew this pageful of cats. She likes cats very much, as you can see. She also has an enchanted imagination. The more you look at her drawings the more you'll find to delight you. There are acrobat cats and hungry cats. There's a crippled cat, a bully cat, and one who eats ants. There's an executive cat who looks very successful, and another who is terribly impressed with his spots. It's hard to say whether that sphinxy cat at upper right is hiding two little cats or one very long one.

Why don't you try this? Take one subject, one that you like very much, and draw it any way that occurs to you. Just let yourself go, let yourself daydream with your pencil.



Important

These instructions are extremely important to you. Read them through carefully from start to finish. Do your assignment work only after you have done the practice exercises suggested on pages 10, 11, 12, 13, 14, 15, 19, 29, and 34. Do not send these exercises to the School.

"If you're going to be an artist, all life is your subject.
And all your experience is part of your art." *Ben Shahn*

To send to the School

Section 13 assignment work

For this section, you are to send in *either* the Fashion assignment or the Cartoon assignment. Do not send in both.

Fashion

For this assignment we want you to do a fashion illustration. It can be for any kind of clothing you wish (casual, sportswear, evening clothes, etc.), for either male or female.

Keep in mind that the purpose of the illustration is to present your fashion subject in a way that is very appealing and modern.

You might like to do the designing of the clothes as well as the illustrating. If so, go ahead and create. The style and pattern can be completely your own.

Most modern fashions are adapted from those that were popular in the past. If you are interested in the designing, we'd like you to take a look at the fashions of the past, all the way from ancient Greece to the roaring 20's. You'll find intriguing styles that will give you inspiration. A good source for pictures is the public library, under the heading "Costume Design."

While doing your research, make sketches and drawings of

(over, please)

Cartoon

If you choose this assignment, do *one* of the following:

1 **A caricature of a famous person.** Every day in newspapers and magazines you see photographs of well-known people. Cut out several photos of a famous person you would like to do (living or dead). Make studies from different angles as suggested on page 26. We'd like to see two or three of these studies.

While you are doing your sketches, decide what you'd like to say about him (or her). Is he fat, thin, sad, happy? What do you think he's really like — what kind of personality does he have?

You can do the whole figure or just the head, depending on what you want to say about your subject.

It is important that we see the reference pictures you were working from, so be *sure* to send along two or three with your caricature.

(over, please)

Cut along this line — and mail with your assignment

Section 13 Fashion art and cartooning

Comment sheet

In the space below, write a brief description of your picture.

Name _____

Student number _____

Date _____

those costumes that interest you. Then see how you can adapt them to create an up-to-date fashion of your own. We'd like to see three of these sketches, so send them along when you send in your illustration.

For your illustration you may work in any manner or medium you wish, bearing in mind that the paper or illustration board you work on should be no larger than 16 x 20 inches.

2 A single-panel cartoon. In this one we want you to poke a little fun at something or someone. Think of something that bothers you about your home, school, friends, or anything about the world. Then do a humorous cartoon about it. It may be a cartoon with or without a caption.

Explore the idea with sketches — think of the symbols you can use. Send us two or three of these sketches. Treat this cartoon like a telegram. As it says on page 21, be brief, direct, and clear.

3 A humorous fantasy. Here's a chance to really let your imagination run wild. Let's see you invent a brand-new, unknown, impossible world.

You can use any approach you wish and take ideas from dreams (or daydreams). Maybe machines that act like people and vice versa will provide inspiration. Or reversing the normal relationship of sizes (for instance, huge insects and tiny people). Let your imagination go.

For this assignment, work in any size you want but no larger than 16 x 20 inches. Just keep the size large enough to work freely and have fun.

Check before mailing

Your assignment carton should contain:

- Either* 1 fashion illustration (with research sketches if you do your own designing)
- or* 1 cartoon with reference photographs and/or working sketches if requested
- 1 comment sheet (on other side of this page)
- 1 shipping label filled out completely with your name and address

Mail this carton to:

**Famous Artists School
Westport, Connecticut 06880**

Note: Be sure your art is thoroughly dry before mailing.

Print on the back of your sketches and your assignment picture:

Your name
Student number
Address
Assignment number